CATALOGING RULES

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Cataloging Rules

CATALOGING RULES

WITH

EXPLANATIONS AND ILLUSTRATIONS

PREPARED BY

DORCAS FELLOWS

INSTRUCTOR IN ADVANCED CATALOGING
NEW YORK STATE LIBRARY SCHOOL

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SUMMARIZED CONTENTS

For the convenience of those who desire an outline of the treatment of any of the subjects listed below an analytic table of contents is given on the following pages.

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CATALOGING RULES

PREFACE

The following code of rules is a revision of Library School Bulletin 36, issued by the New York State Library, which was in turn a revision of the stenciled directions used in conducting the cataloging course in the New York State Library School, 1911-1914. These directions were first prepared to save the time previously devoted to note-taking in class, and to furnish fuller information than could be given in class or otherwise be provided in the limited time devoted to the course, with a view to furnishing not only the instructions necessary for class exercises but a compilation useful for reference in later work. With these aims in mind the attempt was made to answer as many as possible of the questions which had arisen in the author's experience in the actual work of cataloging and in years of contact with library school students. As a result numerous details were included which may to many seem petty and superfluous but which had shown themselves to be very substantial stumbling blocks to persons first struggling with the actual problems.

In preparing the work as a textbook for the Library School it was recognized that different local conditions called for different treatment and an attempt was accordingly made, by explanatory statements and by suggestions of alternative methods, to give a somewhat broad view and to make the rules adaptable to varying needs. That feature has in this second edition received still further attention, with special reference to the smaller libraries and to the courses in summer schools, while certain minute specifications, originally included merely for the author's convenience in class work, have been omitted. In the case of alternative methods an individual library should choose the one which seems best adapted to its needs, allowing variations in very exceptional instances only.

The work is based on *Catalog rules, author and title entries, compiled by committees of the American Library Association and the (British) Library Association; American edition, 1908* (cited for convenience as *A. L. A. rules*), to which (as well as to Cutter's *Rules for a dictionary catalog; 4th edition, 1904,* cited as *Cutter* and to the Library of Congress rules) frequent reference is made.

the intention being not to take the place of the A. L. A. code, but rather to serve as an introduction to it and enable catalogers to use it with a better understanding. Many, however, of the most important of the A. L. A. rules and definitions have been quoted in the following pages, specially for the purpose of facilitating the work in summer schools, where it is planned to give the most possible instruction in the least possible time. No attempt has been made to take up all the rules in the A. L. A. code, but mainly those topics commonly met in the work of cataloging, in the belief that students well grounded in these should, through the very full provision made in the *A. L. A. rules,* be able to adapt themselves to any ordinary conditions.

The few variations from the *A. L. A. rules* have been chiefly in the interests of simplification; first in the belief that it was better that library school students should, while cataloging fully enough to become accustomed to noticing details, still find time to handle a considerable number of books rather than a smaller number with more minute specifications; and, second, with a view to presenting on the card such information as would probably be of reasonably general interest to readers. In some cases also a modification has been adopted with a special view to manuscript cataloging in distinction from printed entries, for which the A. L. A. recommendation seemed specially designed. Supplementing the A. L. A. provision for author and title entries the following directions take up also forms for the subject entries and subject references which form so important a part of a dictionary catalog.

To Miss Corinne Bacon, formerly instructor in the New York State Library School, we owe an inestimable debt. After the destruction by fire in March 1911, of all the Library School equipment, she generously lent to us her own notes on the courses which she had previously given, and those notes are to a very great extent incorporated in the present rules. Others to whom grateful acknowledgment is due are Mr. J. C. M. Hanson and Mr. W. W. Bishop, the past and present chairmen of the A. L. A. committee on catalog rules, Mr Charles Martel, chief of the catalog division of the Library of Congress, and Miss Mary E. Hazeltine, preceptor of the Wisconsin Library School, for cordial permission to make such use as seemed best of the codes of rules which they officially represent, and to various members of the New York State Library staff and Library School faculty, specially the director, Dr. James I. Wyer, for his sympathetic and generally helpful attitude, and Miss Florence Woodworth and Miss Edna M. Sanderson, for their

ever-ready counsel and encouragement, also Miss Isabella K. Rhodes, the present instructor in cataloging in the New York State Library School, for invaluable assistance in reconstructing the course after the fire, as well as for numerous later suggestions, to Miss Katharine Dame, Miss Jean Hawkins and Miss Mary E. Hyde, former instructors in the State Library School, and Miss Caroline Wandell, formerly of the Syracuse University Library School, for helpful suggestions and for material directly contributed to the present edition, to instructors in other library schools for scattered criticisms and suggestions, and by no means least to Miss Ada Alice Jones, to whose instruction in cataloging the author owes the chief part of her knowledge of the subject.

Thanks should likewise be specifically rendered to Miss Mary Ellis, New York State Library indexer, for the carefully prepared index, which adds so greatly to the usefulness of the publication, and to Miss Helen W. Tompkins, head classifier of the New York State Library, for valuable aid in both the earliest and the latest stages of the work; also to the publisher, Mr. H. W. Wilson, for his cordial cooperation with the author's endeavor to bring about the most satisfactory possible results, and to Miss Edith M. Phelps, of the H. W. Wilson Company, for her interested and careful supervision of the work as it passed through the press.

To the A. L. A. Publishing Board also thanks are extended for permission to include in the present edition material appearing in the earlier edition but afterward covered by A. L. A. copyright.

The primary purpose of the book, namely as a textbook for courses in cataloging, is responsible for the plan of arrangement, which has in view the presentation of topics in such order as will readily lend itself to graded lists of illustrative material for class work, beginning with the simplest and most common features, and advancing to the more difficult and less frequent types. In many cases the sample cards have been adapted from printed entries without the illustrative book at hand and might, on comparison with the book, be found to differ in details from the directions in the following code, but the examples were chosen as seeming to meet the need better than any other material at the moment available, and if due allowance is made in view of this explanation it will perhaps prevent misunderstanding.

In a number of cases the directions given in the earlier edition have been altered, generally for the purpose of conforming to the methods used on Library of Congress cards. With this in view the Library of Congress rules have been carefully consulted and

frequently adopted exactly. In some details, however, perhaps through oversight, or because the methods most desirable for printed cards do not seem best adapted to manuscript or typewritten cards, or to secure briefer treatment, the present rules still lack consistency with Library of Congress usage. Libraries desiring such consistency should obtain a copy of the Library of Congress rules from the card division of the Library of Congress. Many other libraries, not concerned for absolute consistency, would still find many of those rules of great value in their character of a supplement to those given in the A. L. A. code, while some libraries would find helpful suggestions even in certain of the rules relating distinctly to the Library of Congress cataloging routine. Detailed information in regard to the character of the rules and their price is given in the Library of Congress' *Handbook of card distribution; 4th edition, 1918,* p. 87-89.

Not only do varying conditions develop varying needs but human nature is so constituted as to make it inevitable that different catalogers should differ in their opinions and preferences, even to the point occasionally of holding those directly opposite. Consequently it is impossible to promise that every suggestion which may be made will be adopted in a later edition, but all criticisms will be gratefully received and given a balanced consideration, in the hope of combining them to bring about the utmost possible improvement. Likewise the work will doubtless be found in many places open to criticism due to the hurried way in which it was prepared, but the pressure brought to bear in the matter of issuing a new edition was so great that it seemed inadvisable to delay the work to the extent necessary to do it as carefully as was to be desired. It is hoped, however, that explanatory notes have been sufficiently introduced to prevent confusion.

DORCAS FELLOWS

New York State Library
Albany, N. Y.
January 28, 1922

THE VALUE OF A KNOWLEDGE OF CATALOGING

Among those of us who are largely engaged in the work of cataloging there are probably very few who look upon it as an unmixed joy. Fortunate we are, therefore, if, once in a while, we are privileged to have it brought home to us, by someone whose opinion we hold in specially high regard, that our work with all its painstaking detail is *worth the doing,* primarily for the readers to be thereby served but none the less truly for those who are trained to render the service.

In 1915 the students of the New York State Library School were thus favored in the opportunity to listen to a most inspiring address from Mr William Warner Bishop. From this address, entitled "Cataloging as an asset"[1] a few extracts are, with the author's permission, quoted below. The author, now librarian of the University of Michigan and an ex-president of the American Library Association, was at the time of the address superintendent of the reading room in the Library of Congress, and spoke from the point of view of one who, having extended experience in the actual work of cataloging and therefore knowing its difficulties and trials, knew also its relation to the other features of library administration and its special importance as a factor in the ultimate purpose of that administration—service to the public.

"It is as a working tool that I would have you consider the catalog. It is not primarily a record—remember that! Libraries keep some sort of accessions record for business ends. But they make catalogs for the use of their readers. The point is vital. Unless you think of the catalog as an instrument, you lose entirely the point of view of modern cataloging practice. It is an instrument whereby one can find out—if he knows how—whether the library has a book he wants, or whether it has any books on some topic he is interested in. It may be used for scores of other purposes, but these two are the prime reasons for its existence.

* * * * * * * * *

"I might go on to show that in almost every branch of library work a knowledge of cataloging is practically essential. From the moment a book is suggested for purchase until it lands in the hands of the first reader there are a number of processes to be gone through, as you of course know. Almost all of these (save the merely mechanical) call for an acquaintance with rules of entry, increasing with the size of the library and the complexity of its contents. In the other processes of administering the books added to the collection a knowledge of cataloging is equally important. But

[1] Published in 1916 by Williams & Wilkins Co., Baltimore.

it is in reference work particularly that a thorough knowledge of cataloging counts. I can not state too strongly the need for reference workers who are trained catalogers. When I hear anyone in my force begin to say '*they* do so and so' in speaking of the catalog and its makers, I despair of him. Unless his thought (and his word) is 'the *rule* is so and so,' he has not the root of the matter in him . . . A reference assistant who doesn't know how to use his own and other catalogs is practically worthless.

* * * * * * * * *

"Reference librarians must know well cataloging principles and practice. But so must all workers who have to do with library records . . . [Cataloging] is not drudgery. It is not wasted effort. In studying cataloging you have been learning the grammar of your calling, the tools of your trade, which will be taken for granted in the conduct of large enterprises, in the planning of successful librarianship.

"If, then, a knowledge of cataloging is a very practical necessity for a trained librarian—though by no means his sole necessary equipment, I hasten to add, lest we fall into exaggeration—it would seem to follow naturally that the courses in that subject in library schools should prove one of the most profitable and practical parts of the curriculum

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"I think I am safe in saying that most students in library schools would rather do anything else than take up cataloging on graduation They are all for administration, for reference work, for the charge of branches or of departments . . . If I were planning for the best sort of experience as a training for later work, I would urge *most* library school students on graduation to spend a couple of years in the cataloging department of some good-sized library. I do not know anything more valuable in the way of training in accuracy, in observation, in judgment, and in general library skill than such practical work in cataloging. In my own work I should prefer graduates with such experience even to persons of the same equipment who had had a couple of years practice in reference work. And I am sure that as a foundation for later service in charge of a library the practical benefit would be very great.

* * * * * * * * *

"There are certain indirect results of the study and practice of cataloging which I must at least name. The extremely difficult task of correctly describing a book or a document becomes from repetition and criticism practically a habit. The work breeds a truly accurate habit of mind, at least so far as the observation and noting of certain externals go. Likewise, a cataloger is not ordinarily at a loss in an effort to locate a book, or to identify a citation.

* * * * * * * * *

"There is a certain pathetic element of transitoriness and instability about the librarian's calling. His work is for the day, the hour

. . . In cataloging . . . there is an element of stability and permanence which carries a certain inner satisfaction that is very real. *Non omnis moriar* can be said of each cataloger's work. That at least is an asset in a world of change.

* * * * * * * * *

"Here we come back to our beginning, to your aim as students of library science. If you are to administer libraries, you must know libraries, you must be able to work your machine, you must have practical knowledge of its parts. Nothing in the craft should be foreign to you, least of all the art of cataloging."

GENERAL DIRECTIONS AND SUGGESTIONS

Under this heading have been brought together a few notes which, if given when first called for in connection with the cards, would be too scattered for convenient reference, or which have no immediate connection with any special topic as taken up.

1 **Handwritten cards.** *a Legibility.* All cards should be written as neatly and legibly as possible, the disjoined hand being preferable, since that most closely resembles print.

A catalog on cards, while the only practicable form for being kept even approximately to date, is at best tedious to consult, and the reluctance felt by many readers toward its use will be immeasurably increased if the cards are difficult to read or slovenly in appearance.

b Space between words. Sufficient space should be left between words to have each stand as a unit, but not enough to produce a disconnected or straggling effect.

c Space between groups. Between groups (i. e. between the title and the imprint and between the collation and the series note) there should be one centimeter space (i. e. the distance between the vertical rules on the catalog cards, or four typewriter spaces), unless the space would come at the beginning of a line, when no space should be left.

d Other spacing. For space *between items* in imprint and collation follow direction for "space between words," in *b* above. For other spacing etc. *adapt* to handwritten work the directions given for typewritten work in *2f-n* below; see also *2r*.

2 Typewritten cards. *a Space at top of card.* In writing the heading on cards leave such space at the top as would result from writing on a line one centimeter from the top edge.

b Cards evenly placed on roller. Be sure that the lines run *straight* across the card, not slanting.

c Position with relation to vertical rules. Place the card in the machine so that the first letter on the line will fall just to the right of the vertical rule, *not on* it.

To do this will probably require some experimenting unless the cataloger is familiar with the special machine used.

d Space between lines. Leave single space between lines.

e Clear cut impression. A quick stroke will generally prevent the duplicate impression which sometimes results from letting the fingers rest on the keys.

f Spacing in person's name when inverted. Leave one space after the comma between the surname and the given name or initials.

but not after the period between initials except when space is left to fill in a name if found later; i.e. in headings on cards for authors, editors, etc. if given names are unknown write, for example, Smith, W. H. (leaving eight blank spaces for the filling in of the names), but on subject or title cards for works by the same person write Smith, W. H.

g Space before distinguishing marks. If, in a heading, the person's name is followed by a title, e. g. bart, earl of, etc. or by dates of birth and death, or other distinguishing marks, or by such designations as ed., comp., tr., etc. such items are separated from the name and from each other by four spaces. If the name in the heading ends in an initial (representing a name which may be filled in later) the four spaces here specified are *in addition* to the eight spaces for the filling in of the name.

In the case of joint authors, if more than one is used in heading (see section 54*a*, Joint authors, Method 1) the spaces before distinguishing marks may be reduced to two.

On Library of Congress cards no space is left, but the difference between the name and the later items is brought out by a difference in type.

h Spacing in headings with subdivisions. If subdivisions in a heading are separated from what precedes by a period, this should be followed by one space, if by a dash this should be both preceded and followed by a space.

i Spacing in title. In the title generally leave one space after marks of punctuation except after a period used merely to end an abbreviation or after the ... indicating omission.

j Division between syllables. In dividing a word at the end of a line be careful to divide *only* between syllables. Never divide a word of one syllable, even if it ends in an affix; e. g. print-ed, but *not* fill-ed; similarly with words of more than one syllable; e. g. es-tablished or estab-lished, but *not* establish-ed. In case of doubt as to correct division consult some authoritative work. *Webster* and the *Standard dictionary* show the correct form of division.

Do not divide a numeral or an abbreviation; e. g. do not write 10,-000, or 18-89, or il-lus.

The hyphen between syllables and also when used between inclusive dates should be placed on the first line rather than on the second.

k Division of personal names. When initials of forenames are used in the title do not put part on one line and part on the next. If there is not room for all on the first line carry them all over to the second.

l Separation of numeral from abbreviation. Do not separate a numeral from the abbreviation to which it applies; e. g. in the case of pages, volumes or size do not write the number at the end of one line and p., v. or cm. at the beginning of the next. If there is not room for the abbreviation on the upper line carry the numeral over to the next.

m Space in imprint and collation. Leave four spaces between the title and the imprint, and between the collation and the series note, unless the space would come at the beginning of a line, when no space should be left.

Leave one space between the different items of the imprint and of the collation, also between a numeral and the following word or abbreviation to which it belongs if the abbreviation consists of more than two letters; if the abbreviation consists of only one or two letters (e. g. p., v., pl., or cm.) leave no space after the numeral; e. g. Bost. Houghton, 1916 [c'07], or 344p. illus. plates, 23½cm., or 2v. in 1, 8pl. 2 maps, 12 facsim. diagrs. 19cm.

If the imprint date is followed by a copyright date *in brackets*, leave one space after the imprint date, but if instead of the bracket a comma is used between the imprint and copyright dates (e. g. when the copyright date is given on the title-page, or in simplified cataloging) do not leave a space after the comma.

Whether it is desirable to leave a space before or after a bracket depends upon the position of the bracket on the individual machine. On some machines a half space is possible and is the best solution, though even on these a better result is, with some letters, obtained by adjusting the carriage by hand. With many machines, however, it is so difficult to place the brackets satisfactorily that it is better to put them in by pen.

n Contents. If a period and a dash are used to separate items in contents a space should be left both before and after the dash.

o Copyright date. If the machine used does not have a key with the superior "c" for copyright, the same effect may be very satisfactorily obtained by the ordinary "c", placed in the correct position by means of the free carriage.

p Figure 1. For the arabic figure 1 use lower case letter l, not capital I, which would be the roman numeral.

q Fractions. If the machine does not have the common fraction "½" the decimal ".5" may be used. Do not use the full-sized figure 1, the slanting line, and the full-sized 2.

r Exceptions to rules. The inflexibility of the typewriter sometimes calls for exceptions to the rules for spacing; e. g. if four spaces between groups would make it impossible to write the next item on the line, but three spaces would permit it, it would be bet-

ter to use only three spaces than to have a very long space at the end of the line; or sometimes five spaces may be desirable between groups to prevent the long space at the end of the line. Likewise in titles the space after marks of punctuation may be omitted, if desirable in order to write a whole word or a syllable on the line.

s Neatness. Try to make the appearance of the cards such as to be satisfactory for filing in a public catalog. On some machines the writing of the red heading is accompanied by a black impression a line above. When this can not be prevented the black impression should be carefully erased after the cards are taken from the machine.

3 Capitalization. Follow *A. L. A. rules, 172.*

a Alternative title. Example of alternative title: *Twelfth night; or, What you will.*

4 Numerals. In general use arabic figures, but use roman numerals in headings for sovereigns and popes (section 12*b*, first note, last paragraph); for numerals in titles see section 13*l*.

5 Abbreviations. For general abbreviations, follow *A. L. A. rules,* p. 62-64. For "introduction" on p. 63, in third column add "imprint."

a In headings. Abbreviations should be used in the *heading* on the face of the card only in exceptional cases; e. g. U. S., the name of the state in which the library is located, the names of other states when following the names of places, and hereditary and professional titles and titles of honor.

b In titles. Notice specially that words in the *title proper* are not to be abbreviated.

By "the title proper" is generally meant that part of the title which precedes the statement of edition.

6 Punctuation. *a General authorities.* For general authorities on punctuation the *A. L. A. rules* recommend De Vinne's *Correct composition* and Bigelow's *Punctuation.* The following special rules are added to cover distinctive features of catalog entries.

b Period. Use a period at the end of the heading (author, subject, editor etc.), title, imprint, collation and notes, unless some other punctuation is specially called for; also after an abbreviation but (in accordance with the modern tendency to avoid useless punctuation) not after a contraction, namely, a shortened form ending with the last letter of the word, e. g. Mr, Mrs, Dr etc.

c Quotation marks. Use quotation marks when given on the title-page.

d Brackets. Use very small brackets, e. g. [ ] to indicate information supplied in the heading[1], title, imprint or collation, except that in the heading they are not used for general titles[2] (e. g. Mrs, baron etc.) nor for distinguishing phrases[2] (e. g. dates of birth and death or descriptive terms, including titles of nobility when not the entry word) nor for changes in the form of name (e. g. William on the title-page, Wilhelm in the heading used) nor for designations showing relation to the book, as ed., comp. etc., nor for corporate headings, anonymous classics and sacred books.

1 **Brackets on title-page.** Brackets used on the title-page are not to be followed on cards, as brackets on cards indicate matter supplied. For brackets on the title-page parentheses are *generally* the best substitute.

2 **Public library and small library usage.** In libraries where bibliographic exactness is not of prime importance, including most public libraries, the use of brackets is not advised *except* in the case of additions to *book titles,* where their omission would presuppose the existence in the title on the title-page of what is really not there, and in the collation when the paging given on the cards differs from the final main pagination as the publisher has given it. (For definition of "final main pagination" see note under section 15*e*.)

e Marks of omission. Where work is being done with a view to bibliographic exactness, omissions from the title should be indicated by three dots (namely, . . .)

For exceptions see section 13*d* below. The . . . take the place of a period, comma, colon or semicolon which would otherwise be used.

For summer school work and for most public libraries the use of the . . . is not advised.

f Alternative title. In the case of an alternative title (for definition see section 11 below) use a semicolon after the first title, and a comma after "or" (or its equivalent) before the following title; e. g. *Twelfth night; or, What you will.*

Exception: In the case of two works published in the same volume with

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[1] On Library of Congress cards the brackets are not now used in author headings, to show parts of name supplied, the information being given instead by including in the title the author's name in the exact form used on the title-page.

[2] This statement is not to be construed as placing general titles and distinguishing phrases outside the brackets if the name itself is bracketed, e. g. for anonymous books (author known) or pseudonymous books entered under real name. In such cases the entire heading should be inclosed in the brackets, excepting only dates of birth and death and such designations as ed., comp. etc.

a common title-page, on which one or both titles have alternative titles, use a comma before "or," omit the comma after "or" and use a semicolon between the two complete titles; e. g. *Twelfth night, or What you will; All's well that ends well.*

Similarly in other places it is sometimes desirable to modify the regular rule to meet unusual conditions.

g Subtitle. In the case of a subtitle (for definition see section 11 below) a colon should generally be used to separate from the main title; e. g. *Talks on economics: a series of lectures delivered in Boston 1898-1899.*

A subtitle (which really stands in opposition with the main title in its character as a title) should be carefully distinguished from a word or phrase in apposition with a name or other term in its individual significance, which takes the regular comma punctuation; e. g. in *The Master of Ballantrae: a winter's tale,* we have as the second phrase a subtitle, explaining *The Master of Ballantrae* as the title of the book; in *Lamarck, the founder of evolution* we have an appositive phrase characterizing Lamarck as an individual.

h Statement of edition etc. A statement regarding the edition or translation, etc. is generally best separated from what precedes by a semicolon, even though the use of brackets results in double punctuation.

i Imprint. In the imprint, except in those cases where it would result in double punctuation, generally use a comma between the name of the place and the publisher, between the publisher and the date and between the imprint date and the copyright date, but if two places are given they are (unless, following the title-page, they are connected by a conjunction or a dash) separated by a comma and followed by a semicolon (unless the second place is abbreviated, in which case the period ending the abbreviation, together with the usual space between items, is sufficient).

j Double punctuation. In general avoid double punctuation but use when necessary for clearness; e. g. the period ending an abbreviation may sometimes be followed by a comma when the abbreviation occurs in a series of items. The period ending an abbreviation should also be used in combination with a question mark, an exclamation point, curves, brackets or quotation marks, and in connection with quotation marks the period should be used at the end of a group. The comma should be used in inverted headings to show the inversion, even if followed or preceded by brackets; e. g. Shakespeare,[1] [William] or [Craik], Mrs Dinah Maria (Mulock). When a name ends with a bracket or curve and is

[1]For the sake of conforming to Library of Congress usage, the longer spelling is here adopted in place of the "Shakespere" used in the first edition.

followed by some title or explanatory term etc. the bracket or curve is sufficient without the comma; e. g. Russell, W[illiam] H[enry] ed. or Brassey, Annie (Allnutt) baroness. In headings in author form, brackets or curves used in a heading before a subhead should be followed by a period; e. g. New York (State). Governor; also a bracket or curve ending an author's name in an analytic reference.

7 **Extension cards.** When an entry is too long to be written on a single card, additional cards are to be used and numbered 2, 3, etc. at the top edge in the center of the card. Continue the entry on the top line of the additional card, indenting as though continuing on the previous card.

On each additional card give in the regular place the call number of the previous card. If there is more than one call number, as in the case of added editions, give on the additional card the call number of the special entry that is carried over.

Near the right edge of the card *from* which the entry is carried over, write or stamp on the next to the bottom line: See next card.

Tie all cards of the entry together.

On the back of each additional card in the lower left corner when it is tipped forward as for tracing (see section 25 below), give briefly sufficient of the beginning of the entry to be able to restore the card readily if it becomes untied and misplaced. The tracing for added entries, the accession number and the signature are to be given on the first card, not on the additional cards.

It is better to write even on the last line of the card if by so doing the use of an additional card may be avoided.

8 **Class work.** *a Routine.*[1] The ease and accuracy with which the work is done will be increased if a systematic method is adopted, on some such plan as the following:

Making the main (usually the author) card first, verify it carefully by the book, in the exact order of items. If this is done, all other cards may be made directly from the main card, without further reference to the book itself except in occasional instances, e. g. when a longer title is desirable on subject cards, or when on series cards the editor's name should be added, etc. Making the remaining cards and slips for the book in the order determined upon (for a suggestion as to such order, see plan of work given below) verify each card or slip as finished and (that the set may, for the convenience of the reviser, be in order when completed) turn it face down and lay on it the succeeding card or slip. When

[1] Based on directions given by Miss Mary E. Hyde in class instruction.

completed, turn the pile over and lay the main card on top, after making sure that all cards bearing the call number are traced on the back of the main card.

Suggested plan of work

1 Author card
  Authority slip[1]
  Ref. card
  Ref. slip

2 Subject cards (each followed by its own)
  Authority slip
  1st "see also" ref. card
  Ref. slip
  2d "see also" ref. card
  Ref. slip
  (etc.)
  1st "see" ref. card
  Ref. slip
  2d "see" ref. card
  Ref. slip
  (etc.)

3 Joint author cards (each followed by its own)
  Authority slip
  Ref. card
  Ref. slip

4 Editor, translator, illustrator, etc. cards (each followed by its own)
  Authority slip
  Ref. card
  Ref. slip

5 Title card

6 Partial title card

7 Series card
  Authority slip
  Ref. card
  Ref. slip

8 Analytic cards, slips, etc.
  If author analytics are made, with corresponding subject analytics, title analytics, etc., let them follow the plan outlined above for the treatment of the book as a whole; if author analytics are not made, let the order for such analytics as *are* made follow the outline above.

b Volumes tied together. If volumes are tied together they should, for class work, be returned to the classwork shelves in the same condition, as it is important for each one who catalogs the set to have all the volumes.

c Revision. The following printers' marks are useful in revising cards:

meaning "more space"
⁀ meaning "draw together"
[or] meaning "move over toward the open face of the bracket."
It is not advised that corrected cards generally be copied.

[1] See Appendix 3.

AUTHOR ENTRIES

As the author is naturally thought of as the starting point of the book, so the author entry or author card is regularly the starting point in the cataloging and is regarded in most cases as the main entry.

9 Purpose. This card is arranged (or filed) in the catalog, alphabetically by the author's name, for the use of the reader who is looking up the work from that standpoint.

10 Form. The author entry regularly consists of author heading, book title, imprint, collation and call number.

Sample of author card

(This and following samples are reduced from cards 7.5x12.5cm.)

821
M824

Moore, Thomas, 1779-1852.
Complete poetical works...with explanatory notes and biographical introduction; [standard library ed.] N.Y. Crowell [c1895]
800p. port. 20cm.

Simplified form

For summer school work and for libraries not desirous of extreme bibliographic exactness it is recommended that the . . . indicating omission, the brackets (except in title, and in the collation when the paging as given on the cards differs from the last number used by the publisher for the main pagination) and the indication of size be disregarded, as in the following sample. It is also recommended that in the collation "illus." (see section 15*f* below) be used instead of the more specific term "plates," except when the plates are a distinct feature *as plates*, e. g. in scientific and art books.

821
M824 Moore, Thomas, 1779-1852.
Complete poetical works; with explanatory notes and biographical introduction; [standard library ed.] N.Y. Crowell, [c]1895.
800p. port.

11 **Definitions.** In considering this topic the following technical terms must be understood and their definitions are therefore here given, according to the *A. L. A. rules,* pref. p. 13-16. Other definitions are given later, as called for.

Alternative title: A subtitle introduced by "or" or its equivalent; *e. g.* Hypatia; or, New foes with an old face.

Author entry: An entry of a work in a catalog under its author's name as heading, whether this be a main or an added heading. The author heading may consist of a personal or a corporate name or some substitute for it, *e. g.* initials, pseudonym, etc.

Collation: That part of the description which specifies the volumes, pages, illustrations, plates, maps, etc. constituting the book.

Date: 1 Imprint date: The year of publication as specified on the title-page.

2 Copyright date: The date of copyright as given in the book, as a rule on the back of the title-page.

3 Preface date: The date given at the beginning or end of the preface.

4 Colophon date: The date given in the colophon.

Entry: The record of a book in a catalog or list. *See also* Main entry.

Heading: The word (or words) by which the alphabetic place of an entry in the catalog is determined, generally the name of the author, the subject, or the first word, not an article, of the title.

Imprint: The place, publisher's name, and date, ordinarily printed at the foot of the title-page.

Main entry: The full or principal entry, as a rule the author entry. (*See also* Added entry, section 19, below.)

In a card catalog the main entry card contains (generally on the back) a record of all the other entries made for the work in question.

Printer: The person who prints a book, as distinguished from the publisher and bookseller who issue and sell it.

The same person or firm may, however, be printer, publisher, and bookseller, or printer and publisher, or publisher and bookseller.

Publisher: *See* Printer.

Subtitle: A secondary or subordinate title, usually explanatory.

Title: 1 In the broad sense, the distinguishing name of any written production as given on the title-page, including the name of the author, editor, translator, the edition, etc., but excluding the imprint.

2 In the narrow sense the title does not include the name of the author, editor, etc.

See also Alternative title (above), Binder's title (section 96*a*), Cover title (section 96*a*), Half-title (section 96*a*), Running title (section 96*a*), Subtitle (above).

Title-page: The page at the beginning of a book, on which is printed the title and imprint. *See also* Half-title, section 96*a* below.)

12 **Author heading.** *a Form.* For choice of heading for different classes of writers specific directions are given in the *A. L. A rules,* but for a large proportion of books the author heading consists of the author's surname, followed by his given names. The usual form of entry for a married woman is her husband's surname, the term Mrs, her own given names, and in curves her maiden name; as, Ward, Mrs Elizabeth Stuart (Phelps).

For scholarly bibliographic work it is customary to use, with occasional exceptions, the most complete and exact form of name which can be found. For libraries which lack the reference material or the time to furnish such information an acceptable practice is to use the best known form or the fullest form familiar or easily available, a policy which is not only economy for the cataloger, but a convenience to many of the readers, by whom the shorter form of name is more easily recognized, but whatever the general policy it is important that the same form should be used for all works of the same author.

b Titles of honor, etc. For the use of titles of honor, distinguishing designations, etc. see *A. L. A. rules, 35-37.*

1 **Titles.** The following list shows certain of the most used titles (some used regularly, others when needed to distinguish) and whether prefixed or affixed, also whether written with capitals. Titles affixed are separated from the name by a comma (unless the name ends in an abbreviation, calling for a period, or unless it ends with a bracket or curve) and preferably by one centimeter space in handwriting or by four typewriter

spaces.[1] Brackets are to be used around such parts of the actual name as do not appear on the title-page, but not around these *titles, considered by themselves*. (See also section 6*d* above.)

Prefixed in headings	*Affixed in headings*
Adm.	abbé
Capt.	abp
Gen. (for all military officers with a title including General)	bart (and all hereditary titles)
Hon.	bp
Mme	card.
Maj.	D.D.
Mrs	jr
Rabbi	M.D.
Rev.	pope
Sir	pres. U. S. (and corresponding titles for foreign rulers)
	St

For the use and position of the titles "Lady" and "Lord" see *Cutter, 214* and *216*. When used as affixes they are not to be capitalized.

Roman numerals are to be used after names of rulers and popes in headings.

2 Dates of birth and death. Dates of birth and death are affixed to names in headings when needed to distinguish persons of the same name, and are desirable also in other cases if easily found. Like other affixed designations they are separated from what precedes by a comma (unless the preceding matter ends in an abbreviation, calling for a period, or unless it ends with a bracket or curve) and preferably by a centimeter space. If affixed titles of honor etc. and dates are both used the order is: name, title, date.

In the following pages the dates of birth and death have generally, to show arrangement and spacing, been included on the sample cards and in examples in the text, but occasionally the information was lacking and such cases furnish a parallel to corresponding cases in the actual cataloging of a library. Whether the general policy of the library be to use or to omit the dates, nearly every library will sometimes have need of the other method.

c Incomplete names. If only initials for the given names are known to the cataloger a space of two centimeters (or eight typewriter spaces) should, on the catalog cards, be left after each of these initials, to allow for a name of average length to be filled in later if found.

If the name is followed by some distinguishing mark, as a title of honor, or dates, the space for the filling in of the name should be *in addi-*

[1] On Library of Congress cards no space is left before titles of honor etc. or dates, but a different face of type from that used for personal names serves to set off these added items in a way which is not possible in typewriting, and it is recommended that on typewritten and manuscript cards the space be left, even though the catalog consists largely of the printed cards.

tion to the space which would regularly be left before the distinguishing mark.

d Position. Write the author's name on the top line of the catalog card, beginning at the outer vertical line. If the name runs over the line begin subsequent lines one-half centimeter (two typewriter spaces) to the right of the inner vertical line.

Indention at the outer vertical line is sometimes designated as outer (or first) indention; that at the inner vertical line as inner (or second) indention.

13 **Title.** *a Position.* Begin the title on the line following the author's name, indenting to the inner vertical line. When the title runs over the line begin subsequent lines at the outer vertical line.

b Fulness and wording. The title should be copied exactly from the title-page, except for the omission of mottoes, hereditary and professional titles and titles of honor (unless, in the case of such as might be used in headings on cards, these lend weight to the person's connection with the book, as author or editor, etc.) and any other matter not essential because it is either unimportant or is sufficiently accounted for elsewhere on the card.[1] The title as given on the cards should always begin with the first word of the printed title, except that the serial number of annual reports etc., frequently the initial article and generally the author's name (including personal titles) may be omitted.

For a fuller, valuable treatment of the subject see *Cutter, 221-223, 226, 235-236, 239.*

1 **Variations in different volumes.** If title-pages of different volumes of a work differ follow the first unless much the larger part of the set is under another title. The variations when important should be specified on the cards, in the form of notes (see sections 47-52 below), and often references should be made from the different forms of title, specially if the difference is so great as to suggest a different work.

2 **More than one title-page or titles in more than one language.** For works with more than one title-page or with titles in more than one language see *A. L. A. rules, 144-146.*

3 **Title-pages in foreign languages.** It is obviously desirable that the cataloger of a book in a foreign language should be able to read the language, at least to the extent of being able to pick out the title by means of a dictionary, but it is equally obvious that such extensive and widespread knowledge is out of the question. For a person with a reading knowledge of the language of the book in hand the same rules for

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1 In the first part of the cataloging course in the New York state library school the title-pages are marked for length of title for the main card and the subject cards. For other cards students are to use their own judgment. Checks on the title-page are used as follows: ( ) means "omit from the title on all cards"; [ ] means "omit from the title on the author card but include on subject cards."

shortening titles would apply as for English title-pages, *special care being taken to avoid any slip in grammatical construction,* through the omission of words. For the person whose knowledge of the language is insufficient to insure correct shortening of the title the only safe course in writing the title is to copy the title-page exactly, except for details which are clearly (as indicated by type or position) not a part of the title.

4 Titles of rare books. Give the title or colophon of books of exceptional rarity or curiosity in full, reproducing as far as possible, punctuation, capitalization, and typographical peculiarities. *A. L. A. rules, 137.* (For fuller discussion see *Cutter, 351.*)

c Edition. The statement of edition is to be given in the main entry and on subject cards as a part of the title, preceded by a semicolon (unless there is special reason for some other punctuation, e. g. three dots) and is to be written as on the title-page except that abbreviations may be used as indicated in *A. L. A. rules,* p. 62-64, and such matter omitted as is indicated in the general rule for shortening titles, given above under section 13*b,* Title: Fulness and wording. It is customary to omit such statements of reprinting as "8th thousand."

For fuller discussion see *Cutter, 254-256.*

1 Abbreviations. It is sometimes better to write in full the words for which abbreviations are given, e. g. if the word for such abbreviation is coordinate with other words for which abbreviations are not given, if it would not be clear to the reader whether the abbreviation represented a noun or an adjective, or if it is the last word. Also confusing combinations of abbreviations should be avoided; e. g. instead of "American ed., ed. by" it would be better to write "American edition, ed. by."

2 Brackets. Brackets should be used if the statement of edition is furnished from any other source than the title-page or if it is transposed from the title-page arrangement, e. g. in cases where it is printed at the head of the title-page.

3 Inclusion of names of editors and translators. For fulness of names see section *g* below.

In full cataloging, names of editors and translators are generally included in the title on the main card and subject cards. In small libraries they may sometimes be omitted, specially on the author card, but should be included for books of which different editions are likely to be brought out by different editors, translators etc. In small libraries the editor etc. might often be omitted from the *author* card when a book is not likely to appear in different editions by different editors or translators, but even in such cases might be desirable on the subject card, as the name of an editor who was an authority on a subject would lend weight to a book when the author might be comparatively unknown.

4 Different editors for different volumes. When editors for different volumes of a set differ, their names should be given in a note (sections 47-52), or in contents (sections 73-78) for the respective volumes, and the

editor card (see section 42) should specify in the collation and call number the distinct volume or volumes covered.

5 **Different editions represented in the same set.** When the volumes in a set are of different editions, specify the various editions in a note or in contents, not in the title. *A. L. A. rules, 149.*

d Omissions. In libraries where bibliographic exactness is desired, on the main card and on subject cards (and on all other cards except at the end of the title) omissions should be indicated by . . . which take the place of a period, comma, colon or semicolon which would otherwise be used. Do not use . . . for the omission of the initial article, the serial number for annual reports etc., the author's name, or for personal titles or other information regarding authors, editors, translators etc. (i. e. those concerned in the making of the books).

The title of a picture on the title-page, parts of seals, coats of arms, etc. are not parts of the title of the book and should not be represented by . . .

In the *most exact* bibliographic work, the . . . are used to indicate all omissions from the title. In many libraries where bibliographic exactness is of less importance than is economy of time, the indication of omissions is entirely disregarded, and this policy is recommended for most public libraries and for summer school work.

The exceptions noted above are intended to provide a rule easily applied, for omissions too slight to seem worth indicating and for many of those which are satisfactorily accounted for elsewhere on the card. Many other omissions fall under this last specification, e. g. the word "illustrated," but such phrases as "with numerous illustrations," and constantly varying degrees of description give rise to so many questions as to whether the fact is *sufficiently* accounted for elsewhere that it has seemed best to limit the exceptions to those specified above, about which there is very seldom any doubt.

e Initial article. (1) Omission. In order to bring into prominence the more important word, omit in English titles the initial article (i. e. the article at the beginning of a title) unless necessary for sense or sound. Never omit the article in foreign languages, or at the beginning of an alternative title, or when needed to balance the article belonging to a later noun, as *The rose and the ring*

1 **"Sense or sound."** Whether the article is "necessary for sense" depends on whether the meaning is changed by its omission; whether it is "necessary for sound" may be decided by the cataloger on the basis of whether there would have been a consciousness of something lacking if the article had not been printed on the title-page. On Library of Congress cards greater bibliographic exactness is obtained by the regular retention of the initial article.

2 **Article in the midst of a title.** In libraries using . . . to indicate omissions, so slight an omission from the midst of a title as "a" or "the"

(with the consequent substitution of the . . .) is inadvisable. In libraries not using the . . . the importance of retaining the article in the midst of the title depends on the effect of its omission on "sense or sound."

(2) Article in curves. Even if the initial article is retained it should be disregarded in alphabeting and as an indication of this treatment it may, if desired, be inclosed in ( ) on all cards where the title is likely to be used in alphabeting the cards.

This rule for the use of curves around the initial article applies to author cards, subject cards, title cards and cards for editors, translators etc., and is a help to the person filing the cards, specially in the case of foreign titles, where the article might not be recognized as such by a person unfamiliar with the language. The practice is also useful to the person consulting the catalog, since it brings into greater prominence the first distinctive word of the title when this can not be satisfactorily done by omitting the article, as directed above. The rule does not apply to titles in the separate entries on series cards, or in contents, in series notes, in miscellaneous notes, or inside the ( ) inclosing an analytic reference, as in these cases the title does not affect the filing of the card.

(3) Articles in various languages. The following list of articles to be disregarded in alphabeting, when appearing at the beginning of titles, is taken from the Library of Congress rules.

English: the, a, an
Danish, Norwegian, Swedish: den, det, de, en, et, ett
Dutch: de, het, 't, een, eene
French: le, la, l', les, un, une
German: der (when representing the masculine nominative), die, das, ein, eine
Hungarian: az, a, egy
Italian: il, lo, i, gli, gl' la, le, l', uno, un, una, un'
Portuguese: o, a, os, as, um, uma
Spanish: el, lo, la, los, las, un, una

The *Arabic* article al (or the assimilated forms ad-, ar-, as-, at-, az-, if used) though joined by a hyphen to the name or word following (al-Ghazzali, Al-mostatraf) is to be disregarded in alphabeting.

In *Hebrew* disregard ha, he (Ha-sefer, He-harim); in *Yiddish,* der, di, dos.

Article vs numeral adjective. In cases where the form of the article is the same as that of the numeral adjective "one" (e. g. the French "un" and "une") care should be taken to distinguish the use, as ***the numeral adjective should not be disregarded in alphabeting.***

f Author's name. Generally the author's name, being given in the author heading, may be omitted from the title, but occasionally it is an integral part of the latter and must be retained; e. g. *Brown-*

ing treasure book; From day to day with Kipling; Shakespeare for recitation.

g Fulness of names. When names, either personal or corporate (authors, editors, translators, etc. or subjects of individual biographies, personal bibliographies and literary criticism) are given in the title on the cards, use the form which is printed on the title-page.[1] In exceptional cases, e. g. when the name used in the heading is repeated in the title or when the person referred to is so distinguished that the use of his forenames is unnecessary for his recognition, these may be omitted and . . . used instead, but this method should never be followed for names retained at the beginning of a title; such names should always be written as on the title-page.

h Additions. Additions needed to make the title clear may, if brief, be supplied in the title in brackets. Such additions should be in the language of the title. Unless brief, any additions made are preferably given in notes.

The omission of the author's name from the title sometimes requires the supplying of the corresponding pronoun, e. g. [his], or an ambiguous phrase may need explanation, e. g. "the last [i. e. the 18th] century."

i Misprints or errors in spelling. In the case of a misprint, or an error in spelling, the form on the title-page should be retained on the cards, the mistake being indicated by three dots under the incorrect word or the incorrect letter or letters.

j Modified vowels. Write the German modified vowels with the umlaut or with the e, as given on the title-page.

k Accents. Supply correct accents for French and Greek words when omitted from the title-page but if incorrect accents are printed treat as mistakes in spelling.

l Numerals. For numerals occurring in the title, in general use arabic figures; but for cardinals below 10, and for either cardinals or ordinals (adjective numerals) at the beginning of the title, and for the designation of popes, rulers etc. follow the form on the

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1 In the previous edition the names of those concerned in the making of the book (authors, editors, translators, etc.) were in the case of a single forename written as on the title-page, but in the case of two or more forenames, only the initials were used, e. g. the *Divine comedy*, appearing on the title-page as "translated by Charles Eliot Norton" would appear on the cards as "tr. by C: E. Norton." The names of persons used as subjects, however, were regularly written as on the title-page, e. g. a title given on the title-page as *Life of Charles Eliot Norton* would be given on the cards with the same fulness as on the title-page. The present rule has been adopted with a view to obtaining uniform treatment of all names, as well as to conform to Library of Congress usage.

title-page. When arabic figures are used on the title-page they should be retained on the cards, even if they begin the title.

m Capitals and punctuation. See sections 3 and 6 above. The title is preferably written in a single phrase or series of phrases, so punctuated as to form a unit; i. e. final punctuation, generally the period, should not, except for abbreviations, be used until the end of the title, so far as this is given on the cards.

As on many title-pages the punctuation is wholly or largely lacking and must be supplied, there is little advantage in the case of other titles in following the title-page punctuation, except for exact bibliographic work. A more uniform result, therefore, is obtained by giving the title as a single phrase or combination of phrases, which is in general more pleasing than the fragmentary effect likely to come from the attempt to retain in solid paragraph form the punctuation originally planned for the ends of lines in title-page arrangement.

14 Imprint. The imprint forms a group, consisting on the main card and on subject cards, of place, publisher and date, written one centimeter (four typewriter spaces) after the title. On other cards use for the imprint only the date.

a Spacing. See section *2m* above.

b Place and publisher. Write the names of the place of publication and the publisher in the language in which they are given on the title-page, using for places the abbreviations included in the following list.

(1) Abbreviations for places of publication.[1] Use the fuller forms in cataloging; the shorter forms are given only for use in accession and other official records. Use for all languages when the equivalent name contains these letters. Use also the common abbreviations for the states.

Albany	Alb.	England	Eng.
Amsterdam	Amst.	Firenze	Fir.
Baltimore	Balt.	Glasgow	Glasg. or Gl.
Berlin	Ber.	Göttingen	Göt.
Boston	Bost. or B.	Kjøbenhavn	Kjøb.
Braunschweig	Brns.	Leipzig	Lpz.
Cambridge	Camb. or Cb.	Leyden	Ley.
Chicago	Chic. or Ch.	London	Lond. or L.
Cincinnati	Cin.	Lugduni Batavorum	Lug. Bat.
Copenhagen	Copng.	Milano	Mil.
Dublin	Dub.	Milwaukee	Milw.
Edinburgh	Edin. or Ed.		

[1] Taken chiefly from *Library School rules.*

München	Mün.	St Petersburg	St Pet. or St P.
New Orleans	N.O.	San Francisco	San Fran. or S. F.
New York	N.Y.		
Oxford	Ox.	Stuttgart	Stut.
Paris	Par. or P.	United States	U. S.
Philadelphia	Phil. or Ph.	Venice	Ven. or V.
St Louis	St L.	Washington	Wash. or W.

(2) Place-name followed by state. If the place is not well known or if in the case of several places having the same name there is likely to be uncertainty as to which is meant, add the abbreviation for the state, using brackets if the name is not given on the title-page.

(3) Foreign places. On foreign title-pages the place of publication frequently appears in an oblique case. If the name of the place is included in the foregoing list of abbreviations, the abbreviation there given may be used, in whatever case the name occurs on the title-page. If the place is not included in this list the name is best written in the exact form used on the title-page, such other words being retained as are necessary to account for any oblique form used.

(4) Place not given. If the place of publication is unknown, write: No place. If the name of the place is not given on the title-page but is known from some other source give the name in brackets.

(5) Publisher's name. For well-known firms generally give only the surname (e. g. Harper), but give two surnames if they are hyphenated (e. g. Bobbs-Merrill) or in the case of firms having a very common surname or of a little-known firm having the same surname as the author, or if you know of two firms having the same first surname, let such surname be preceded by the initials of the given names (e. g. R. Clarke, *and* W. B. Clarke) or followed by the initial of the second surname (e. g. Scott, F. *for* Scott, Foresman & co. *and* Scott, G. *for* Scott, Greenwood & co.) For impersonal firms generally give the full name, using common abbreviations (e. g. Railway world pub. co.)

1 **Lists of publishers.** Suggestions as to forms for abbreviations for publishers may be found in the *A. L. A. catalog, 1904*, pt 1, p. 13-21. References in that catalog are not for forms to be used in cataloging, but for convenience in ordering; e. g. with the references "Clarendon, *see* Oxford university press," and "Westerman, *see* Lemcke & Buechner," the books should be cataloged with Clarendon and Westerman respectively as publishers, as on the title-page, but orders for the books should be sent to the

Oxford university press and to Lemcke & Buechner. Later lists are given in the *A. L. A. catalog, 1904-1911,* and in the *United States catalog* and its supplements.

2 Foreign publishers. For the names of foreign firms which contain a personal name, the surname may generally be used alone in the nominative to represent the firm, if the nominative form is known; e. g. Pirola *for* Casa editrice di G. Pirola, *or* Haeggström *for* Ivar Haeggströms boktryckeri & bokförlagsaktiebolag. If the nominative form is not known, the firm name should be given in the form used on the title-page, or as much of the firm name (including the personal name) as is necessary to justify the oblique case in the personal name.

(6) More than one place and publisher. If two or more places and publishers are given on the title-page, use the first, unless another place and publisher (generally distinguished by position or type[1]) are known to be the actual ones, in which case these are to be preferred. If two are given on the title-page, both may, when desired, be given on the cards in title-page order; in the case of more than two on the title-page, the first or, if desired, the first and the most important of the others may be used.

If in the case of foreign books the imprint includes also an American place of publication, with American publisher, use these in addition to the foreign place and publisher. If more than one American place and publisher are given, use the ones most important from the standpoint of the individual library.

For illustrations and fuller treatment see the Library of Congress supplementary rule in *A. L. A. rules,* p. 47-48.

(7) Different volumes in different places. When different volumes of a long set are published in many different places write in the imprint: Various places. If not more than two or three places are mentioned they may be specified in the imprint; as, v. 1-3, Bost. Roberts, 1894; v. 4, N.Y. Putnam, 1896; or the first place may be given in the imprint and variations mentioned in a note.

(8) More than one place for the same publisher. If more than one place is given for the same publisher, either the first alone or the first and the most important of the others may be given, followed by the publisher's name.

(9) More than one publisher in the same place. If the imprint gives more than one publisher in the same place, the name of the place may be followed by the name of the first publisher

[1] For illustration see *A. L. A. rules,* p. 47, second example under "2 Books published abroad."

or, when desired, by the name of the first and the most important of the others.

c Date. After the publisher's name followed by a comma (unless ending in an abbreviation or unless brackets are used), give the date of imprint. Give in *arabic* figures the date found on the title-page, unless the form of that date is characteristic of a special edition or otherwise worthy of note. If the copyright date differs from the imprint date give it in addition to the imprint date.

(1) Dates other than of Christian era. For dates other than those of the Christian era see *A. L. A. rules, 155.*

(2) False dates. When a date is given falsely, whether intentionally or by a typographical error, give the date as given on the title-page, followed in brackets by the true date of publication, if it can be found, preceded by "i. e." for example: N. Y. Horton, 1953 [i. e. 1853].

(3) Different volumes with different dates. When different volumes of a set were published at different times, give inclusive dates, using for the second only the last two figures, unless the century changes; e. g. 1894-96, but 1898-1901.

If the date of v. 1 is later than the first date, this fact may, if thought desirable, be indicated in curves after the inclusive dates; e. g. 1908-14 (v. 1, '14).

(4) Substitutes for imprint date. When there is no imprint date, unless the date of publication is known from some other source give the copyright date (generally found on the back of the title-page), preceded by a superior c, and (in exact work) bracketed (except in the few cases when found on the title-page). When there is neither imprint nor copyright date give the date of preface or introduction etc. e. g. [pref. 1898], or [introd. 1903], using brackets in exact work. When no definite date is found use an approximate date if possible; e. g. [189-] or [19—]. If not even the century is certain, use n. d. (meaning no date), unless the work was clearly published so near the beginning of the century that an approximate date can be assigned. If a date, either exact or approximate, is merely probable and not certain use a question mark; e. g. [1903?] or [190-?]. In the case of uncertain inclusive dates, show whether both or only one is uncertain; e. g. [1903?-?05], both being uncertain; [1903?]-05, only the first being uncertain; 1903-[?05], only the second being uncertain.

Such phrases as "Entered in the clerk's office for the southern district

of New York" have the same significance as the present copyright statement and should receive the same treatment.

When no copyright date is given but a statement is made of the original date of publication or the date of the first edition, this may be given in a note corresponding to the statement in the book, but should not be treated as the equivalent of copyright.

(5) Copyright date differing from imprint date. When the copyright date differs from the imprint date and is therefore given in addition to the imprint date, unless it is of a different century from the imprint date give it in abbreviated form as shown below. If there is more than one copyright date give the extreme dates, connected by a dash and writing the last in full only if the century changes.

Examples: 1906 [℗1894] 1905 [℗1893-1901]
1906 [℗'03] 1902-04 [℗'02-03]
1905 [℗'01-05] 1897-1903 (v. 1, '03) [℗1895-1900]

Notice that the apostrophe is *not used after the dash* in inclusive dates.

15 Collation. *a Language and arrangement.* Give all items of collation in English and in the following order: 1st, volumes or pages; 2d, illustrations; 3d, size. *A. L. A. rules, 158.*

b Position. The collation, constituting a separate group, is written on the line after the imprint, indented to the inner vertical line. If the collation runs over the line, begin subsequent lines at the outer vertical line.

c Fulness. Give full collation on only the main card and the subject cards. On other cards give as collation only the number of volumes when more than one.

d Volumes. (1) Definition of volume. (*a*) A book distinguished from other books or from other parts of the same work by having its own title-page and usually independent paging. (*b*) Whatever is contained in one binding. *A. L. A. rules,* pref. p. 16.

(2) Number. Give in arabic figures the number of volumes, in all entries where more than one volume is included. If the number of volumes as given by the publisher differs from the number as bound give first the publisher's number followed by the number of bound pieces; e. g. 2v. in 1; 3v. in 2; 3v. in 6. On the main card and all subject cards follow this method, but on other cards the item may, if preferred, be given only when the bound work contains more than one piece. When given, give as on the main card. (See also second note under *e*(4) below.)

e Paging. For works in one volume generally give, using arabic figures, the final main pagination as the publisher has given it.

By "final main pagination" is meant the last page number used by the publisher in the continuous numbering of the principal group of pages. This *generally* includes the index. The main pagination is a valuable item, as it gives the reader an approximate idea of the size of the book, thus indicating in some measure the fulness of treatment.

For a more detailed and exact method of recording the paging see *A. L. A. rules, 160,* and on p. 51 of that code the Library of Congress supplementary rule

(1) Last numbered page a verso. If the last numbered page is a verso (i. e. the lefthand page) and there is printing on the following recto (righthand page) which is clearly a continuation of the preceding or if in the case of a separate list, table of contents, etc. (frequent in French books) there is strong evidence that if the pages had been numbered they would have continued the previous paging, add to the publisher's final paging the number of pages which you think would have been included in the continuous paging if they had been numbered, and give the figures for the total in brackets, e. g. [423]p. (See (6) below.)

(2) Last numbered page a recto. If the publisher's last numbered page is a recto and there is merely a printed verso accept the publisher's paging unless the verso contains matter to which it is desirable to refer by page number in a note or in the contents. In this case the page number of the verso should be included in the pagination given in the collation, in the form prescribed for the treatment of an unnumbered recto, in (1) above; in other cases the page number of the recto is sufficient, as the verso could not be lost without losing the recto.

(3) Misprint. If there is obviously a misprint the situation may be met either by (*a*) giving in the collation the paging given in the book, followed in brackets by the correct paging (e. g. 269 [i. e. 296] p.) or (*b*) by giving the correct paging in the collation, in brackets, with the incorrect paging specified in a note, e. g. In book last page incorrectly given as 269.

The second method is recommended as being clearer to the reader.

(4) More than one important group. If a book is made up of two or three groups of paging (not preface, index or appendix paging) which seem to be about equally important, give each final pagination, separating the groups by a comma, e. g. 232, 250, 193p. If there are more than three such groups, (*a*) give the

total in brackets, adding as a note: Various pagings; or (*b*) write in the collation, v.p. meaning Various pagings.

In some libraries a plus sign is used between groups, in preference to the comma.

If the groups are designated by the publisher as volumes 1, 2, etc. or as parts 1, 2, etc. or simply numbered without any such term as volumes or parts, regard as a case of 2v. in 1, 3v.in 1, etc. (See section *d* above.)

(5) Inclusive. If the publication in hand is only part of a work, being either leaves taken out of the original work or a reprint of some part, retaining the original paging, give the inclusive paging, as p.127-153.

In giving inclusive paging the Library of Congress prints both parts in full. Many libraries give only the last two figures for the second part except when the hundreds change; e. g. p. 127-53, but p. 186-214.

(6) Supplied or corrected page numbers. In cases where a page number (either for inclusive or final pagination) used on the card is not given on the page in the book it should be bracketed.

While it is advised that even libraries not doing minute bibliographic work should bracket "corrected" page numbers, where misunderstanding might otherwise result, it is not important that in inclusive paging they bracket "supplied" numbers, if the facts are obvious.

(7) Leaves. If leaves instead of pages are numbered write f. (for folios) instead of p.

On Library of Congress cards, l. (for leaves) is used, but this seems undesirable for typewritten work, where the letter l and the figure 1 are identical, unless the cataloger chooses to change, by pen and ink, the typewritten l into the script l.

(8) Columns. If columns instead of pages are numbered give the number of columns, and in brackets the number of pages, e. g. 388 col. [194p.]

(9) Numbering omitted. If page numbering is omitted in the book, write Unp. (meaning unpaged) in the place for pages, except that for very thin or for very rare and valuable books, the pages may be counted and the actual number given in brackets.

(10) Volumes paged continuously. If a work in more than one volume is paged continuously the final paging may, if desired, be given in addition to the number of volumes (e. g. 2v. 560p.) and a note added: Paged continuously.

f Illustrations. (1) Specifications and arrange-

ment. Use in the order given below the following terms in describing the illustrations of a book:

[1] front., fronts.	[3] port., ports.	[5] tab., tables
illus.	[4] map, maps	[5] diagr., diagrs.
[2] pl., plates	[5] plan, plans	[6] forms
[1] phot., photos.	facsim., facsims.	

(2) Definitions. The following definitions (except those for illustrations and plates, which are from the *A. L. A. rules*, pref. p. 15) are from the *Century dictionary*.

Diagram: An illustrative figure giving only the outlines or a general scheme (not an exact representation) of the object; a figure for ascertaining or exhibiting certain relations between objects under discussion by means of analogous relations between the parts of the figure.

Facsimile: An exact copy or counterpart; an imitation of an original in all its proportions, qualities and peculiarities.

Form: A blank or schedule to be filled out by the insertion of details; a sample or specimen document calculated to serve as a guide in framing others in like cases.

Illustrations: Pictorial and other representations (plates, photographs, portraits, maps, plans, facsimiles, tables, diagrams) placed in a book or other publication, usually to elucidate the text.

In a narrow sense the term stands for illustrations in the text.

Map: A drawing upon a plane surface representing a part or the whole of the earth's surface or of the heavens, every point of the drawing corresponding to some geographical or celestial position, according to some law of perspective etc. which is called the projection or, better, the map-projection.

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[1] Not advised except for exact bibliographic work.

[2] For most public libraries and for summer school work it is advised that what are technically "plates" but are to the average reader merely "illustrations" be not separately specified as "plates," but included under "illus.," using the distinct specification "plates" only for books where the plates are a feature *as plates*, e. g. as in some scientific and art books.

[3] Mention a single portrait if it is of the subject of a biography, and in other cases when it is so related to the subject of the book as to add to the value of the collation, also a single portrait when it is of the author and is contained in a book to the subject of which a portrait would not naturally be related, so that its relation to the author may be inferred, as in collected writings or in separate works in literature.

[4] Specify maps, either in the text or separate, in histories and all other books where they have any significance. When a map is not bound in, but is in a pocket inside the book cover, add a note; as, Map in pocket.

[5] Do not mention plans, tables or diagrams except when numerous or important.

[6] For forms in books on bookkeeping, business etc.

Plan: The representation of anything drawn on a plane, as a map or chart; specifically, the representation of a building or other structure in horizontal section, as it stands or is intended to stand on the ground, showing its extent and the division and distribution of its area into apartments, rooms, passages etc. or its method of construction and the relation of its parts.

Plate: A full page illustration usually printed on special (heavy) paper, one side of the leaf being blank. Plates are not as a rule included in the paging.

Plates are occasionally found with a legend or brief description printed on the verso or with engravings on both sides.

Portrait: A picture of a person, drawn from life, especially a picture or representation of the face.

Table: (a) An arrangement of written words, numbers or signs, or of combinations of them, in a series of separate lines or columns; a formation of details in relation to any subject, arranged in horizontal, perpendicular or some other definite order, in such manner that the several particulars are distinctly exhibited to the eye, each by itself. (b) A synoptical statement or series of statements; a concise presentation of the details of a subject; a list of items or particulars.

(3) Mention in title. Specially notable illustrations may sometimes be mentioned in the title, the name of the illustrator being given, but they should also be noted in the collation, where the record would regularly be expected.

(4) Few illustrations. Do not say illus. or plates, when a book has only a frontispiece or two or three unimportant pictures.

(5) Number of illustrations. Give the number of plates, maps etc. when easily ascertained. When the number is given the plural form need not be used for the special kind of illustration, if an *abbreviation* for it is included in the foregoing list; e. g. 18pl., *but 7* maps.

(6) Colored illustrations. When the coloring of illustrations distinctly adds to their value, prefix col. to the other specification of the illustrations.

(7) Music. When music is printed in the text and there are no other illustrations, write in collation: illus. (music); similarly if music is printed on plates in the book and there are no other plates, write in the collation: plates (music). When the book contains musical and *other* illustrations in the text, or musical and *other* plates, or both, write in the collation respectively : illus. (incl. music) or plates (incl. music) or illus. (incl. music) plates (incl. music).

(8) Fuller specifications. For more detailed specifications see Library of Congress supplementary rule, in *A. L. A. rules*, p. 52-53.

g Size. Give the height of the book in centimeters, exact to one-half centimeter. When books are "narrow", "square", "oblong" or otherwise of unusual shape, give both dimensions; as, 13x16cm. (height first, width second). Measure the width from the hinge to the edge, not including the round. A book is "narrow" if the width is less than three-fifths the height; "square" if the width is more than three-fourths the height; "oblong" if the width is more than the height. Proportions are most easily determined by the use of the Cole size card, obtainable from the Library Bureau.

For illustrations and more detailed directions see *A. L. A. rules, 164,* and on p. 53-54 of that code the Library of Congress supplementary rule.

Omission of size. For most public libraries and for summer school work the size specification is not advised. To very few readers do any of the methods of indicating size convey a definite idea, and of those few very few would ever be influenced in their selection of a book of the ordinary character by its size. It seems better, therefore, that, instead of the cataloger's taking the time to measure *every* book, only the *comparatively few* books should be measured which are too large to go on the regular shelves and for which some indication of this should appear in the call number (the measuring in such cases being done by the shelflister) or the *still fewer* books which are *interestingly small,* the feature being in such cases brought out on the catalog cards by a note comprehensible to the average reader.

(1) Variations in a set. When the volumes of a set differ in size, if a large part of the volumes are of the same size give this as the size of the set, specifying in curves the exceptions; as, 7v. illus. plates, 25cm. (v.6, 24cm.); but if a large proportion of the volumes vary, specify for the distinct volumes; as, 7v. illus. plates; v.1-2 and 6, 24cm.; v.3-5 and 7, 25cm. If there are so many variations that a detailed statement would be undesirably complicated give only the extremes of the sizes; as, 30v. ports. 22-25cm., unless the difference in size is so great as to divide the set on the shelves, in which case a more specific statement should be made; as, 25v. plates, maps, 24-30cm. (v.16 and 21-25, 26-30cm.)

(2) Atlases and portfolios. If volumes of a set are accompanied by an atlas or portfolio of the same size, give e. g. 76p. illus. and portfolio of 45pl. 35cm.; but if it is of a different size, give e. g. 2v. illus. plates, 26cm. and atlas, 29x27cm.

For an alternative treatment, on the plan of supplements, see section 118 below.

(3) Oversized volumes. For treatment when the difference in size necessitates separation on the shelves see also 16*e* below.

16 Call number. *a Definition.* The description of the book as called for above is for the publication as issued from the press. The call number, i. e. the number by which the book is called for, is the connecting link between the entry on the catalog card, and the book as shelved in the library. In most libraries it consists of the class number, showing the class or subject of the book, and the book number, i. e. the number assigned to the individual book within the class. Thus for Fiske's *History of the United States* the call number is 973, the subject (United States history) being
F54
indicated by 973, which is the Decimal classification number for that subject, while the individual book in the class is distinguished by F54, a combination representing Fiske, taken from the Cutter-Sanborn author table.

b Position. Write the call number close to the left edge of the card, the class number on the top line and the book number directly under it and, on manuscript cards, as close to it as can be done without making it look crowded, in order that the two together may appear as a unit. On typewritten cards any change from the ordinary single space is impracticable.

In fiction it is the custom of many libraries to omit the class number, the book number alone constituting the call number. In these cases give the book number on the top line, in the place generally occupied by the class number.

c Color. Call numbers may be written in black, or in red or some other distinctive color.

d Letters and figures. It is better that call numbers be put on by pen rather than by typewriter, since by the former method, in the case of a long number, the size of the characters can be adapted to the space available, which is not possible on the typewriter. Also, call numbers can be made more conspicuous if put on by pen.

All letters should be *printed* except k (to distinguish from capital K) and l and q (to distinguish from the figures 1 and 9). These should be in script.

Taking the ordinary lower case letter as the height of measurement, the capitals and the lower case b, d, f, h, k and l should be two spaces high, figures and lower case t should be one and one-half spaces high, and other lower case letters one space high, except g, j, p, q and y, which extend one space below the line.

e Variations in call numbers for a set. When part of the volumes of a set, or an atlas or a portfolio so differs in size as to be shelved apart from the rest of the set give in its regular place the call

number for the first or principal part of the set and in a note the exceptional volumes with their own call number; e. g. supposing the main call number for the book to be 920, with v.16 and
M45
21-25 oversized, give in a note: Call no. for v. 16 and 21-25: 920,
qM4
or in the case of a set with the call number 759, with an over-
R24
sized portfolio, give as a note: Call no. for portfolio: 759
qR2

If a distinctive color of ink is used for the call number in the note, the colon may be omitted before the call number.

For an alternative treatment of atlases and portfolios, on the plan of supplements, see section 118 below.

17 **Accession number.** The accession number is the number given to a book in the order of its addition to a library and is the key to the chronologic record of additions.[1] As a connecting link between records it is convenient to have it noted on the main card for each book, but being only for official use it should be given on the *back* of the card.

All records on the back of the card should be so written as to be easily read by tipping the card forward when locked into the drawer. For the accession number turn the card forward from the top and write the number across the end, in what is then the lower left corner (for illustration see first sample card under section 25 below) or if tracing is put on by type writer, the accession number may (to avoid changing the position of the card in the typewriter) be typed on the back of the card in the lower left corner, in the same left-to-right direction as the tracing (see second sample card under same section).

a More than one volume or copy. When the work is in more than one volume or the library has more than one copy, accession numbers should be given in the following form:

5360 v.1	14614 cop.1
5361 v.2	14615 " 2
(or)	(or)
5360-61 v.1-2	14614-15 cop.1-2

It is *necessary* to use the first of these forms when the accession numbers are not consecutive, and that form is preferable even when not necessary, as it facilitates a change in the record if a book is lost or withdrawn from the library.

[1] In the New York state library it is stamped at the bottom of the first recto after the title-page.

18 Signature. In the cataloging of a library, as a clue to responsibility the *main* card and (if authority slips are made[1]) all authority slips which carry a record of sources of information, should bear the cataloger's signature, either in full or in abbreviated form. For class work, *all* cards and slips should, for the convenience of the reviser, bear the signature. On *cards,* since they are for the use of the public, the signature should be on the *back,* directly under the hole when the card is tipped forward (see sample under section 25). On authority slips, which are for official use only, the signature may be more conveniently both written and found, if given on the face of the card, in the upper right corner.

[1] See Appendix 3

SUBJECT ENTRIES

19 **Purpose.** Some books, generally complete or partial collections of an author's writings, need only an author card, but as readers are quite as likely to be looking for material on a special subject as for the works of a special writer, those books which treat of a special subject should also have an added entry (which is defined in the *A. L. A. rules,* pref. p. 13, as "A secondary entry, i. e. any other than the main entry") filed under the word or phrase indicating the subject. Such cards are called subject cards or subject entries, and the words or phrases under which they are filed are called subject headings.

More than one subject. When a book is valuable for its treatment of more than one subject, a separate subject card should be made for each.

20 **Form.** The subject cards are in most respects like the author cards, the chief differences being in the addition of the subject heading and in the fulness of the author's name.

Sample cards

Author card

973.3 T81	Trevelyan, Sir George Otto, bart, 1838- American revolution; new ed... N.Y. Longmans, 1905 [c1898-1905] 3v. maps, 21cm.	

Subject card

973.3 T81		U.S. — HISTORY — REVOLUTION, 1775-1783. Trevelyan, Sir G:O: bart, 1838- American revolution; new ed... N.Y. Longmans, 1905 [c1898-1905] 3v. maps, 21cm.

SIMPLIFIED FORM

Omitting . . . , brackets and size mark.
Author card

973.3 T81		Trevelyan, Sir George Otto, bart, 1838- American revolution; new ed. N.Y. Longmans, 1905, c1898-1905. 3v. maps.

Subject card

973.3 T81		U.S. — HISTORY — REVOLUTION, 1775-1783. Trevelyan, Sir G:O: bart, 1838- American revolution; new ed. N.Y. Longmans, 1905, c1898-1905. 3v. maps.

21 **Subject heading.** *a Choice of headings.* Subject headings should be chosen in accordance with the following briefly stated principles, taken largely from *Cutter*, where a very full discussion of the topic may be found. An extended treatment of principles and practice, constituting the first entire book devoted to the subject, is now (July 1921) being prepared for publication by Mary E. Hyde, instructor in the New York state library school, while chapters on the subject are also to be found in *Practical handbook of modern library cataloging*, by William Warner Bishop, and *Cataloging for small libraries*, by Theresa Hitchler.

That term should be used as the subject heading for a book which most clearly and specifically expresses the contents of the book, as determined by a study of the title-page, preface, introduction, table of contents, or the book itself.

In choosing between synonymous headings preference should be given to the term (1) most familiar to the users of the library, (2) most used in other catalogs, (3) with fewest meanings other than the sense in which it is to be employed, (4) which brings the subject into the neighborhood of other related subjects.

Lists of headings. The *A. L. A. list of subject headings*, issued in 1911 by the A. L. A. publishing board, Chicago, is designed as a guide for general use, while the list of subject headings published by the Library of Congress and indicating the usage of that library is more extensive and detailed (being, therefore, specially adapted to very large collections) and contains also the more recent topics.

b Color In many libraries the distinction between subject and other cards in the catalog is brought out prominently by the use of red ink for subject headings. Red ink is, however, unfortunately

liable to fade, and specially the red ink used on typewriter ribbons, which sometimes becomes almost invisible. For this reason the Library of Congress, in its *Handbook of card distribution; 4th edition,* p. 84-85, recommends for typewritten headings that they be written in *black*, but, in order to maintain a distinguishing feature, *entirely in capitals.* This use of capitals, however, would not be practicable for handwritten headings, and in order to show the proper capitalization for such work the use of red ink headings in capitals and lower case is assumed *in the text* throughout the following pages, the use of red ink being shown by small capitals in the place of the lower case letters which would actually be used. On the facsimile sample cards the subject headings are given in black capitals.

For the sake of brevity the phrase "subject style" has, in the following pages, been adopted to cover the use of either red ink or black capitals for subject headings, while, in distinction, the usual combination of black capitals and lower case used in author headings is termed "author style."

c Position. Write the subject heading on the top line, beginning at the second indention; i. e. the inner vertical line. If the heading runs over the line indent subsequent lines one-half centimeter (two typewriter spaces) further to the right.

d Punctuation and spacing. (1) When a subject heading of a kind which could be used in the subject relation only consists of a main heading and one or more subheads, the subheads are separated from the main heading and from each other by a dash, preceded and followed by one typewriter space.

In some libraries the subheads are separated from what precedes by a period, followed by one typewriter space.

(2) When the heading consists of a personal name, it should take the same fulness, punctuation and spacing that it would take if it were being used in the author relation, *except* that if it is followed by a subdivision distinctly of a subject character, the latter should be separated from the personal part of the heading by the dash, preceded and followed by one typewriter space, while the centimeter space which would ordinarily precede distinguishing marks (e. g. titles of honor and dates of birth and death) should be omitted in order to make the personal designation appear more as a unit; e. g.

WASHINGTON, GEORGE, PRES. U. S. 1732-1799 — BIBLIOGRAPHY.

(3) When the heading represents a corporate body it takes in the subject relation the same punctuation and spacing as when used in the author relation, but (as in the case of personal names)

a subhead of an exclusively subject character is separated from what goes before by a dash, preceded and followed by one typewriter space, e.g. NEW YORK (CITY). FIRE DEPT—HISTORY.

Exceptions. To this rule for the punctuation of corporate headings the Library of Congress makes two exceptions, i. e. Army and Navy, when used as subheads under the names of countries and states. In author headings these subheads are separated from the name of the country or state by a period, in subject headings by a dash; e. g.

Author heading:		Canada. Army
Subject	"	Canada—Army
Author	"	Great Britain. Navy
Subject	"	Great Britain—Navy

22 **Author's name.** *a Position.* On the line below the subject heading write the author's name, using the same indention as on author cards.

b Fulness of author's name. On the author card the author's name is the first consideration and either the full form or the fullest well-known form is desirable, for purposes of identification, chiefly with a view to distinguishing authors of the same surname.

On the subject card the subject heading is the first consideration, and the author is secondary. Consequently a shorter form of name may often be used, thereby saving, in the sum total, a very considerable amount of time, with little if any loss in the usefulness of the cards.[1]

The form used on subject cards is commonly designated as being of "secondary fulness" or "subject fulness." This generally consists of the author's surname (as on the author card) followed by the forename written in full when the author has only one, but by the initials of the forenames when the author has more than one. Titles of honor, dates of birth and death, etc. are used as on the author card (see 12*b* above).

1 **Different degrees for secondary fulness.** The form used on the subject card should always correspond to the form on the author card. The forms specified above are those commonly used for secondary fulness, but for a small library it would generally be practicable to use only the initial when the author has but one forename, or even in a very small library to use for secondary fulness only the surname.

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[1] Since all the Library of Congress cards for a book are originally exactly alike, and subject cards and other added entries are made by adding the necessary headings to the original form, there is no difference in the fulness of the author's name on the various cards, but there need be no confusion through the combination with these in the catalog, of manuscript or typewritten cards, where secondary fulness is used as a measure of economy.

2 Dates of birth and death. Dates of birth and death are often quite as important on the subject cards as on the author cards, since the value of many books (e. g. those in history, travel, science and industrial arts) would be materially affected by the period in which the writer lived.

3 Colon abbreviations for forenames. The forms listed below, taken from *Cutter,* p. 161, and known as "colon abbreviations", are sometimes used in catalogs, both those on cards and those in book form, (examples of the latter being the *A. L. A. catalog, 1904,* and the *United States catalog*) and are heartily recommended to the attention of catalogers on the score of the very considerable information given, at a minimum expenditure of time and space. It should be remembered, however, that while to those who know them they convey as much meaning as the names for which they stand, the great majority of the public do not know their significance and therefore in records to be consulted by the public they should be used *only where initials would otherwise be used.* In the following pages they have for the purpose of illustrating their use, been given, when applicable, in place of the initial with the period. In Mr Cutter's original list M: and U: indicated Mark and Ulrich, and in various places where the abbreviations are used they have been retained for those names.

Men	*Women*
A: Augustus	A.. Anna
B: Benjamin	B.. Beatrice
C: Charles	C.. Charlotte
D: David	D.. Delia
E: Edward	E.. Elizabeth
F: Frederick, Frederic	F.. Fanny, Fannie
G: George	G.. Grace
H: Henry	H.. Helen
I: Isaac	I.. Isabella
J: John	J.. Jane
K: Karl	K.. Katharine, Kate
L: Louis, Lewis	L.. Louise, Louisa
M: Matthew	M.. Mary
N: Nicholas	N.. Nancy
O: Otto	O.. Olivia
P: Peter	P.. Pauline
R: Richard	R.. Rebecca
S: Samuel	S.. Sarah
T: Thomas	T.. Theresa
U: Uriah	U.. Ursula
V: Victor	V.. Victoria
W: William	W.. Wilhelmina
X: Xavier	Z.. Zenobia
Z: Zachary	

Where : and .. are used for English forms of the names, for the Germans forms the ; and ., may be used, and ⁝ and ., for the French; e.g. J: John, J; Johann, J⁝ Jean.

4 Family names. The maiden name of a woman who is entered under her married name is (where her name is given the author position) written in full on *all* cards and inclosed in ( ). Also all surnames ac-

quired by marriage and the family names of noblemen who are entered under title are (where the names are given the author position) written in full on all cards.

5 Examples of author vs secondary fulness.

Author fulness	*Secondary (or subject) fulness*
Washington, George, pres. U.S.	Same
Allen, James Lane	Allen, J. L.
Beaconsfield, Benjamin Disraeli, 1st earl of	Same
Macaulay, Thomas Babington Macaulay, 1st baron	Macaulay, T: B. Macaulay, 1st baron
Cooke, Mrs Rose (Terry)	Same
Oliphant, Mrs Margaret Oliphant (Wilson)	Oliphant, Mrs M. O. (Wilson)
Parsons, Mrs Frances Theodora (Smith) Dana	Parsons, Mrs. F. T. (Smith) Dana

23 Title. *a Position.* Begin the title on the line following the author's name, indenting as on the author card.

b Length. The title on subject cards may vary in length from that given on the author card; usually in case of difference it will be longer.[1] The title may vary in length on different subject cards. It should always retain the information which is of value in connection with the special heading under which it is filed.

c Other details. Follow the rules for title on the author card.

24 Imprint, collation and call number. Give as on the author card.

25 Tracing. *a Definition.* Tracing is the term used to cover the indication of entries made for a book. In its most common application it refers to the abbreviations or signs given on the main card to show the added entries (i. e. those additional cards which bear a call number) in order that all the cards for a book may be readily found if it becomes desirable to remove them from the catalog for correction or any other purpose.

b Form. The clearest form consists of the entry word or phrase (i. e. the word or phrase used as a heading) or of some term referring to the kind of card. For the subject entries, both the main heading and the subheads should, to insure easy finding of the cards, be given in the exact form which appears in the headings on the face of the subject cards, except that perfectly obvious abbreviations may be used. For other added entry cards (specially title, editor, compiler, translator, illustrator, joint author

[1] For title-page checks see section 13*b*, footnote

and series cards) an indication of the kind of card (e. g. t for title card, ed for editor card, etc.) is often quite as clear and at the same time shorter than the entry words, but the latter should always be used when necessary to make clear the heading designated. If the names of editors, translators, etc. appear on the face of the card with sufficient fulness so that the corresponding entries will be easily found in the catalog and their relation to the book is clearly shown in the title given on the cards, the abbreviations, ed, tr, etc. are in themselves sufficient for tracing, but if the names are not given with sufficient fulness or their relation to the book is not sufficiently clear to insure their being easily found, the surname, with either given names or initials, should be used for tracing, followed in ( ) by the appropriate abbreviation, i. e. ed, tr, etc. If cards are to be made for two or three editors or translators, etc. the tracing for the cards of the *same* kind may often be combined, e. g. 2 ed.

Some of the most common abbreviations indicating kinds of cards are:

an	(for	analytic)	jt auth	(for	joint author)
comp	("	compiler)	pt t	("	partial title)
ed	("	editor)	ser	("	series)
gen 2dary	("	general secondary)	t	("	title)
			tr	("	translator)
illus	("	illustrator)			

c Position. On manuscript or typewritten cards, trace added entries on the back of the main card. Tip the card forward so that the hole for the rod to run through will be at the top of the card. Write the tracing for other cards toward what will then be the lower right corner. Calculate the space so that each entry shall stand out distinctly on a separate line, the lowest coming close to the bottom of the card. (For the tracing of several added entries, see the samples below.)

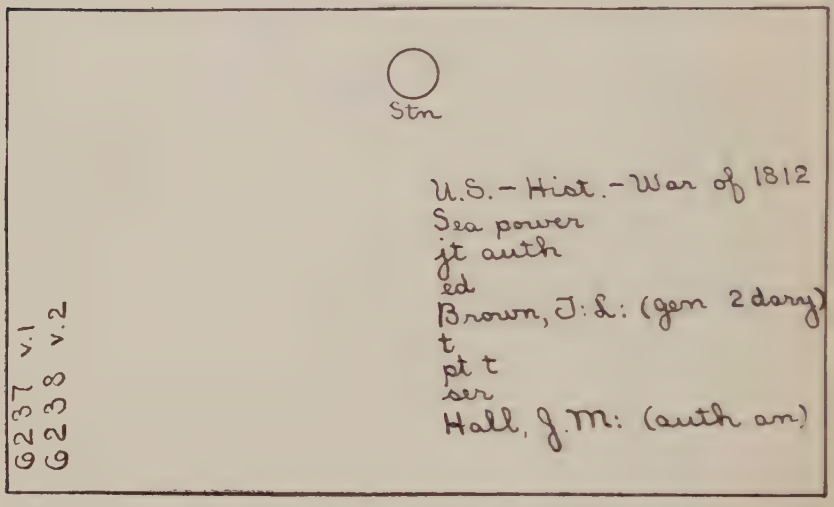
On Library of Congress cards, where the added entries are indicated on the face of the card, near the bottom, the tracing is most easily done by placing a dot or line under the first letter of such indication, whether it be the exact heading to be used, or, e. g., the word "Title"; or in the case of title, partial title, series cards, etc. the dot or line may be placed in the body of the entry under the word by which the added entry card would be filed. Added entries not conveniently indicated in the printed matter on the face of the card should be added on the back, as for manuscript and typewritten cards.

d Color. Some catalogers trace subject headings in red and other added entries in black, but it is questionable whether the

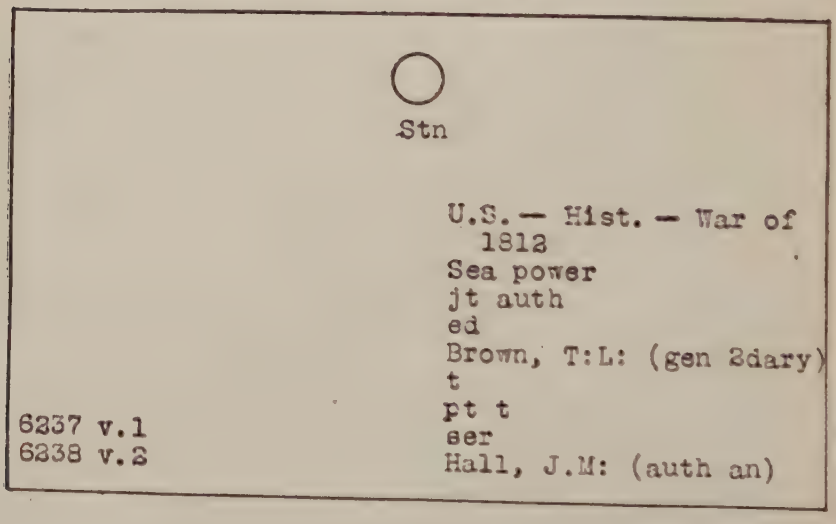
distinction is of value in this record which is for official use only (to provide for the ready finding of the added entry cards) and of which the users are presumably of sufficient intelligence to enable them to find the cards without being told whether the heading is in red or black.

Sample of back of card

Manuscript tracing



Typewritten tracing



SUBJECT REFERENCES

26 Definition. A "reference," as defined by the *A. L. A. rules*, pref. p. 15, is "a direction from one heading to another," and is to be distinguished from an "entry," which is "the record of a book in a catalog or list."

27 Purpose. References are designed to serve as connecting links between synonymous or related terms, and are of two kinds, "see" and "see also" references.

Either form may properly be made *from* a heading, even when there are no entries under that heading, but references should never be made *to* a heading under which no card will be found.

28 "See" reference. A reference from a term under which a reader might look, but which the cataloger does not intend ever to use as a heading, to the term which has been chosen to cover books on that topic; e. g. POLITICAL ECONOMY, see ECONOMICS.

1 The "see" reference is generally used for synonymous terms, or for terms so nearly synonymous that it is undesirable to try to separate the material.

2 For an alternative form see note 2 under 29 below.

29 "See also" reference. A reference from a term which the cataloger has used, or expects to use when the library has material to which it applies; e. g. ECONOMICS, see also BANKS AND BANKING; FACTORY SYSTEM; MANUFACTURES.

1 "See also" references are made from general subjects to their subordinate subjects, but not to their own subheads; e. g. ECONOMICS, see also BANKS AND BANKING; but *not* ECONOMICS, see also ECONOMICS—PERIODICALS; they are also made from subjects to related coordinate subjects; e. g. LYRIC POETRY, see also SONGS.

2 The "see" and "see also" references aret he forms in general use, but the Wisconsin library school has adopted forms which, by a fuller wording, as shown in the samples below, probably convey the idea to the public more clearly.

30 Form. *a Specific references.* (1) Definition. By a specific reference is meant a direct reference to a distinctly specified subject.

The same reference need not be made more than once, as duplicate cards for the catalog are unnecessary.

(2) Position and color. On the top line of the card, beginning at the second vertical line, write the heading from which reference is to be made, punctuating with a comma at the end unless the heading ends with an abbreviation. At the distance of one centi-

meter (four typewriter spaces) write in black either "see" or "see also" and on the following line the heading referred to, beginning at the outer vertical line. If either the heading referred from or the heading referred to occupies more than one line begin the additional line one-half centimeter (two typewriter spaces) to the right of the inner vertical line. (See also section 31 below.)

(3) Additional references. Additional topics should, instead of taking new cards, be added to cards already made, as occasion arises, thus bringing together in a single place all references from one subject; but general references (see *b* below) may usually to advantage be kept separate from references to specific topics.

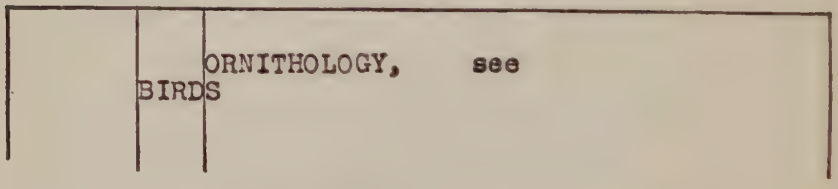
(4) Arrangement. In specific references in a card catalog topics referred to should be arranged in a column, additional topics being added at need.

The column arrangement is the clearest for a card catalog but an alternative is the paragraph form, in which one topic follows another on the same line, separated by a semicolon. The latter form is generally used in book catalogs, for its economy of space with corresponding economy in cost of printing, while the alphabetic order generally there followed makes consultation easier than would be the case with cards, where it is impracticable to maintain alphabetic order, owing to the need of making additions.

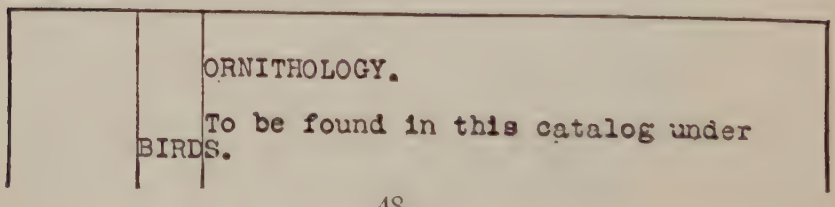
Samples of reference cards

(For the sake of compactness, in subsequent samples only so much of the card will be given as is needed to illustrate the form.)

Usual form of a "see" reference

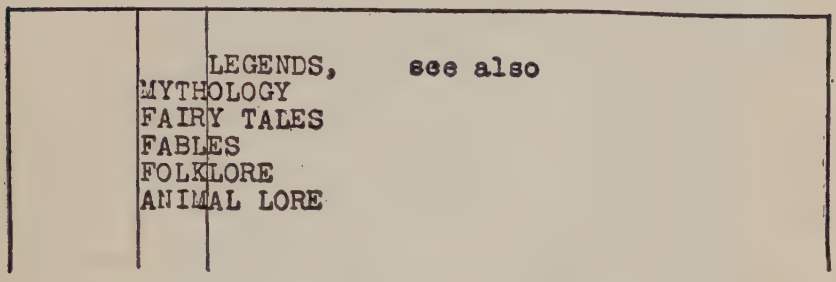


Alternative form used by the Wisconsin library school

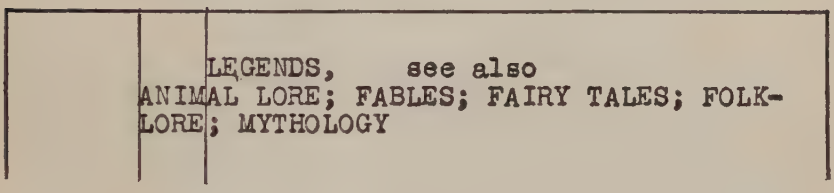


For the general part of the statement on this and on the Wisconsin form given below, rubber stamps may be used or, better, in a library large enough to warrant it, the phrases may be printed on cards, in the proper position, leaving space to write in the subject words above and below.

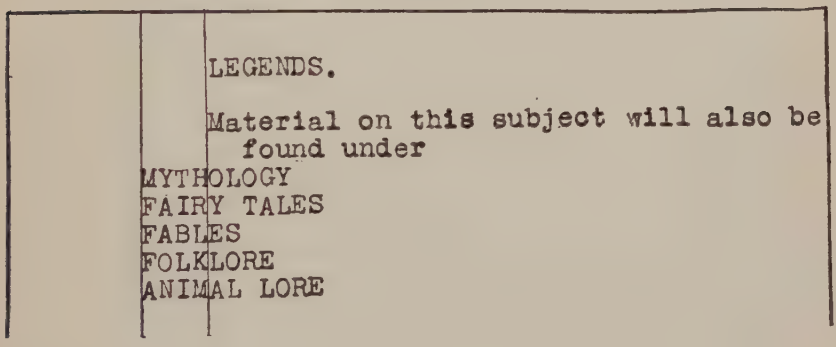
Usual form for a "see also" reference, for a card catalog



Alternative form for a book catalog



Form used by Wisconsin library school



b General references. Frequently when the list of specific topics to which references should be made would be long and a general direction will cover it, the general reference (i. e. a reference in general terms to a certain kind of headings) is preferable; e. g.

		HISTORY. For history of a special country or
other subhead		r locality see name of the locality, ead HISTORY; e.g. GREAT BRITAIN — HIS-
name e.g.		TORY. For history of any subject see of that subject, subhead HISTORY; EDUCATION — HISTORY.
few omitted		For subjects on which the library has books the subhead HISTORY may be ted.

General references should be so worded as to make the meaning clear and to unite the various parts grammatically and smoothly, as well as to combine satisfactorily with any introductory statement regarding the scope of the heading.

Suggestions for forms of wording for general references

(For indention see sample above.)

BIBLIOGRAPHY.

For bibliography of a person or other subject see name of that subject, subhead BIBLIOGRAPHY, as WASHINGTON, GEORGE, PRES. U.S. 1732-1799—BIBLIOGRAPHY; or HISTORY—BIBLIOGRAPHY.

BIOGRAPHY.

This heading is used for very general works only; e. g. works about the writing of biography, or biographic collections not limited to any special class of persons or to any special locality. For biography of a special class of persons see name of that class, as ARTISTS; for biography limited to a special locality see name of that locality, subhead BIOGRAPHY, as OHIO—BIOGRAPHY; or BOSTON—BIOGRAPHY; for biography of an individual see name of that individual, as LONGFELLOW, HENRY WADSWORTH, 1807-1882.

COMPOSERS.

For lives of individual composers see names of the composers, as GRIEG, EDVARD HAGERUP, 1843-1907.

GENEALOGY.

For genealogy of a special locality see name of that locality, subhead GENEALOGY, as NEW ENGLAND—GENEALOGY; for genealogy of a special family see name of that family, as ALLEN FAMILY.

MANNERS AND CUSTOMS.

For manners and customs of any special locality see name of that locality, subhead SOCIAL LIFE AND CUSTOMS, as SPAIN—SOCIAL LIFE AND CUSTOMS.

PUBLIC SCHOOLS.

For works on the public schools of cities, towns, etc. see name of the place, subhead PUBLIC SCHOOLS, as CHICAGO—PUBLIC SCHOOLS.

TEACHING.

For methods of teaching any special subject see name of that subject, subhead STUDY AND TEACHING; as, ARITHMETIC—STUDY AND TEACHING.

LANGUAGE.

For works on any special language see name of that language under its local adjective, as ENGLISH LANGUAGE.

DICTIONARIES.

For dictionaries of any language or other special subject see name of that subject, subhead DICTIONARIES, as ITALIAN LANGUAGE—DICTIONARIES; or ARCHITECTURE—DICTIONARIES.

READERS.

For reading books for learning a language, see name of that language under its local adjective, subhead READERS, as FRENCH LANGUAGE—READERS. For selections suitable for exhibitions etc. see heading RECITATIONS AND READINGS.

LITERATURE.

For literature of a special locality see name of the literature under the local adjective, as FRENCH LITERATURE; or the name of the locality, subhead LITERATURE, as SOUTHERN STATES—LITERATURE. For works of an individual writer see name of that writer, as Ruskin, John, 1819-1900.

POETRY.

For poetry of a special locality see name of that poetry under its local adjective, as ENGLISH POETRY; or the name of the

locality, subhead POETRY, as WESTERN STATES—POETRY. For works of an individual poet see name of that poet, as Arnold, Matthew, 1822-1888.

ENGLISH POETRY.

For works of an individual poet, see name of that poet, as Arnold, Matthew, 1822-1888.

AMERICAN POETRY.

For works and collections covering both American and English poetry see entries under heading ENGLISH POETRY. For works of an individual poet see name of that poet, as Lowell, James Russell, 1819-1891.

31 Color in references. In all references, terms (whether referred *from* or *to*) which by their nature could be used only for subjects (as, Painting) or forms of literature (as, Essays) should be written in "subject style" (see note under 21*b*), but headings which might be used for authors should be written in "author style."

As a matter of convenience all personal names should be included under the rule for authors, even though in a few cases it may seem certain that they will never be used as author headings.

This rule for the use of "author style" applies merely to headings in *references*. The heading for the entry of a book should be in either "author style" or "subject style" according to the relation of the person to the book; i. e. the name of the person should be written in "author style" when that person is the author of the book cataloged, but in "subject style" when he is the subject, as of a biography or criticism. The name of a person referred *to*, should, however, be in "subject style" when he is referred to *strictly in the subject relation* as shown in the sample card for BIOGRAPHY, but in "author style" when referred to as author, as in the sample for POETRY.

32 Fulness of forms. Personal names used as subject headings take the same fulness as for author headings, and when referred *to* in a reference should be given the exact full form used in the heading.

Headings referred *to* in references should be general in form if their relation to the heading referred *from* is general; e. g. supposing that a book with the subject heading U.S.—HISTORY—REVOLUTION, 1775-1783, was the first book in the library with a subject card for United States, it should take at least three references, (1) NORTH AMERICA, see also UNITED STATES (because all books on the United States, whatever their subheads, would have a relation to North America); (2) AMERICAN HISTORY, see U. S.—HISTORY (because the term American history is used as synonymous with

United States history as a whole); (3) AMERICAN REVOLUTION, see U. S.—HISTORY—REVOLUTION, 1775-1783 (because in this case the heading referred from relates distinctly to the heading carried down to the period division).

33 Reference from subject heading to author heading. Occasionally reference may be made from a subject to an author heading; e. g. AGRICULTURE—U. S. see also U. S. Agriculture dept; or, GREAT BRITAIN—HISTORY—VICTORIA, 1837-1901, see also Victoria, queen of Great Britain, 1819-1901.

34 Call numbers and tracing. Call numbers should not be given on reference cards nor should the references be traced on the catalog cards, as they refer to the subject in the abstract and not to any special book.

An official list of subject headings used and references made should be kept in some form. It may generally be done by checking and annotating the *A. L. A. list of subject headings* or the list of the Library of Congress, but if the practice of the individual library varies widely from the printed list a separate record on cards will be more convenient. A fuller treatment of this topic is given in Appendix 3.

35 Filing. The question in regard to the filing of reference cards is so often asked that, while it is not a part of the cataloging itself, it has been thought well to include a statement on the subject.

On the principle that general or broad treatment takes precedence over special topics, general references should precede the specific.

There is a difference of opinion as to whether it is better to file references before or after those entries which are filed under the same heading. If references are filed *after* the entries the reader finds what material the library has on that subject, before being referred away from it to headings covering subordinate or allied subjects. On the other hand (as argued by those who advocate filing references *before* the entries) many readers consult first a heading not used for just the material which they desire (e. g. a general heading instead of a specific) and these readers must, if the references are filed at the end, look through the entries under that heading before being referred to the heading under which the desired material is to be found. Since both classes of readers can not be equally well served by either one or the other method, it seems only fair that those who have the most knowledge of the catalog and the judgment to turn to the heading which applies to their own subject should be given the first consideration and that arrangement of *references after entries* is therefore to be preferred.

Assuming that references are filed *after* entries, a minor point is the position of the reference from a main heading alone, with relation to that heading combined with subheads. It is the common practice to file a reference from the main heading alone, immediately after the entries under the main heading alone, before the entries for any of the subheads, but in some libraries the references from the main heading alone are filed after all the subheads. The latter method has the advantage of giving to the reader all the material on the subject (including its various subdivisions) before referring him to a different heading. References from a main heading combined with a subhead are, however, filed immediately after the entries for that subhead.

Example

Texas[1]

TEXAS—DESCRIPTION AND TRAVEL

TEXAS—DESCRIPTION AND TRAVEL, see also

TEXAS—HISTORY

TEXAS—OCCUPATIONS

TEXAS—SOCIAL CONDITIONS

TEXAS—SOCIAL CONDITIONS, see also

TEXAS—STATISTICS

Texas, see also

[1] In author style if an author heading, in subject style if a subject.

TITLE ENTRIES

36 Purpose. Along with those books which require only the author card and those, which, treating of definite subjects, need also subject cards, come many books which are likely to be known and asked for by title. For such a book a "title card" or "title entry" (defined in the *A. L. A. rules* as "The record of a book in the catalog under some word of the title, generally the first word not an article") should be made. This class of books consists mainly of novels, dramas and poems, and other works with specially memorable titles.

Although title cards are often made in addition to subject cards they should be so made only when the title is sufficiently different from the subject heading to answer a separate need. If in doubt whether a title card or a subject card should be made give the preference to the subject card.

37 Form. *a Position of title.* Begin the title on the top line, at the inner vertical ruling. If the title runs over the line indent all subsequent lines before the author's name one-half centimeter (two typewriter spaces) further to the right, to give distinctness to the beginning of both the title and the author's name.

b Length of title. The title on the title card is often shorter than on the author card, but a short subtitle or alternative title may generally be included to advantage, specially in the case of a very short main title, where the danger of confusion with another similar title is greatest.

If the title of a translation is identical with the title of the original, so that the main title does not show the language of the edition in hand, this fact should be made clear, either by information retained in the title or by a note.

c Marks of omission. Where full and exact cataloging is desired, the . . . should be used to indicate omissions at the beginning or in the midst of the title, as on the main card, but are unnecessary at the end, as the title card is used simply as the means of learning whether a specific book is in the library, and the same degree of bibliographic exactness as given on the main card is not important.

The title as given on the cards should always begin with the first words of the printed title (except in the case of partial titles, to be taken up later) except that the serial number for annual reports etc., often the initial article and generally the author's name (including titles of honor, positions, etc.) may be omitted, as on the author card, and these omissions need not be indicated by . . .

d Editors, translators etc. The names of editors, translators, etc. are generally omitted from title cards, but for books likely to appear in different editions or translations by different editors or translators there is an advantage in retaining the editor's or translator's name, as an aid to the reader in case of preference.

e Imprint. One centimeter (four typewriter spaces) after the title give simply the imprint date, or if there is no imprint date give whatever is substituted for it on the main card. Do not give the copyright date in addition to the imprint date. If different volumes of a set have different imprint dates give inclusive dates; as, 1897-1904.

If v.1 is dated later than the first imprint date no mention need, on the title card, be made of this fact, even if given on the main card.

f Collation. One centimeter (four typewriter spaces) after the date give merely the number of volumes if more than one. For works bound in a greater or less number of volumes than the numbering of the publisher see section 15*d*(2) above.

On full-entry cards (i. e. author and subject cards) the collation is written on the line below the imprint, but on the short-entry cards (which include all cards except author and subject) the imprint and collation consist of merely the date and number of volumes, and it seems undesirable to give to the latter a separate line.

g Author's name. On the line after the title etc. write the author's name, in secondary fulness, using the same indention as on the author card.

Here, and on all other added entry cards, the author's name is a secondary consideration (as explained in connection with the subject card) and a shortened form may therefore be used. On short-entry cards, however, hereditary and other personal titles should be used, as on the author and subject cards, but dates of birth and death are less important than on those cards and their use on short-entry cards is not advised.

h Call number. Give call number in the regular place.

Sample cards

Author card

T363v	Thac	keray, William Makepeace, 1811-1863. (The) Virginians: a tale of the last [i.e. the 18th] century; with...illustrations by the author... Bost. Houghton, 1896 [c'89] 2v. illus. 30½cm.

On the back of the main card should be written the accession numbers, and t to trace the title card.

If typewriters lack the character ½, the decimal .5 may be used instead.

Title card

T363v

(The) Virginians: a tale of the last [i.e. the 18th] century. 1896.
2v.
Thackeray, W:M.

SIMPLIFIED FORM

Omitting . . . , brackets (except in title) and size mark.

Author card

T363v

Thackeray, William Makepeace, 1811-1863.
(The) Virginians: a tale of the last [i.e. the 18th] century; with illustrations, by the author. Bost. Houghton, 1896, c'89.
2v. illus.

On the back of the main card should be written the accession numbers, and t to trace the title card.

Title-card

Same form as for full cataloging given above.

In the samples above and in certain others on later pages, works of fiction are given the same fulness of treatment as are other books. This policy, however, is not regarded as desirable for most public libraries, for which another method is recommended in Appendix 1.

EDITORS, COMPILERS AND TRANSLATORS

38 **Definitions.** The definitions of editor and compiler, as given in the *A. L. A. rules*, pref. p. 14, are as follows:

Editor: One who prepares for publication a work or collection of works not his own. The editorial labor may be limited to the preparation of the matter for the printer, or it may include supervision of the printing, revision (restitution) or elucidation of the text, and the addition of introductions, notes and other critical matter.

Compiler: One who produces a work by collecting and putting together written or printed matter from various sources.

39 **Names of editors etc. in title.** For the inclusion of the names of editors etc. in the title *on the main card and subject cards* see section 13*c*, note 3, above. For fulness of names see section 13*g*.

40 **Desirability of added entries.** Added entry cards for editors, compilers and translators may be made very freely in a large library, where there is likelihood of call for all the literary work of a man in whatever capacity. In a small library they may generally be omitted except when the editor, compiler or translator is a person of special importance (from either the general or the local standpoint) or the book in hand is likely to be looked for under his name. Of the three classes the translator cards are the most likely to be important.

A somewhat extended discussion of the subject is given in *Cutter, III.*

41 **Two or more editors, compilers or translators.** In the case of two or more editors, compilers or translators for a book, a separate card is made for each without reference to the others.

This rules applies to editors etc. when another person is treated as author. For two or more editors etc. as authors see section 64.

42 **Form.** *a Heading for editor etc.* Give the name of the editor, compiler or translator on the top line, in author fulness, including hereditary and other personal titles, with dates of birth and death, as in author headings, since the form of name should be uniform on all cards to be filed under the name of a single person. After one centimeter (four typewriter spaces) write the abbreviation ed., comp. or tr. Begin the heading at the inner vertical ruling. If it runs over the line indent subsequent lines one-half centimeter (two typewriter spaces) further to the right.

If the same person compiles and edits a work, the work of compiling is so far covered by the editorial work that it need not be separately recognized in the heading, but the work of compiling and of translating or translating and editing are sufficiently distinct so that when both are done by the same

person a single added entry card should be made for him, in the heading of which both branches of his work should be recognized (see sample for Wall, below).

b Author's name. On the line below the heading give the author's name, in secondary fulness, including hereditary and other personal titles, indenting as on the author card.

The dates of the author's birth and death are seldom important except on author and subject cards and need not be given for the other entries.

c Title. Write the title on the line after the author's name, beginning at the inner vertical ruling but coming back to the outer indention for subsequent lines. A short title may generally be used and the name of the editor, translator or compiler may be omitted from the title, since the heading shows his relation to the book, but the first words of the title should be retained, allowing for the same exceptions as on title cards (see note under section 37*c*), also as on title cards, omissions should, in libraries doing exact cataloging, be indicated by the . . . when occurring at the beginning or in the midst of the title but not at the end; in other libraries no indication of the omissions need be given.

d Imprint and collation. For spacing and for fulness of imprint and collation follow the same rules as for title cards, 37*e-f* above.

e Call number. Give the call number in the usual place.

Sample cards

Author card

591.942
W58

White, Gilbert, 1720-1793.
Natural history and antiquities of Selborne; ed...by L.C.Miall and W.Warde Fowler. N.Y. Putnam, 1901.
386p. facsims. 19½cm.

Editor cards

591.942
W58

Miall, Louis Compton, 1842- ed.

White, Gilbert.
Natural history and antiquities of Selborne. 1901.

591.942
W58

Fowler, William Warde, 1847-
ed.
White, Gilbert.
Natural history and antiquities of
Selborne. 1901.

Author card

842
M72

Molière, Jean Baptiste Poquelin, 1622-
1673.
Dramatic works; tr. into English prose,
with...notes, by Charles Heron Wall...
Lond. Bell, 1876-77.
3v. port. 19cm.

Translator and editor card

Space left for dates if found later. If library does not use dates of birth and death only one centimeter (four typewriter spaces) should be left after name.

842
M72

Wall, Charles Heron,
tr. and ed.
Molière, J.B.P.
Dramatic works. 1876-77. 3v.

SIMPLIFIED FORMS

Author card

Omitting the . . . (with the consequent substitution of a period at the end of the abbreviation) and omitting the size mark.

591.942
W58

White, Gilbert, 1720-1793.
Natural history and antiquities of
Selborne; ed. by L.C. Miall and W. Warde
Fowler. N.Y. Putnam, 1901.
386p. facsims.

Editor cards

Omitting the brackets around parts of the names supplied in the headings, with the consequent substitution of the comma after the name in the heading for the first editor.

591.942
W58

Miall, Louis Compton, 1842-
ed.
White, Gilbert.
Natural history and antiquities of
Selborne. 1901.

591.942
W58

Fowler, William Warde, 1847-
ed.
White, Gilbert.
Natural history and antiquities of
Selborne. 1901.

Author card

Omitting the . . . and the size mark.

842
M72

Molière, Jean Baptiste Poquelin, 1622-
1673.
Dramatic works; tr. into English prose,
with notes, by Charles Heron Wall.
Lond. Bell, 1876-77.
3v. port.

Translator and editor card

Same form as for full cataloging given above.

ILLUSTRATORS ETC.

43 Illustrators. Enter books consisting solely of illustrations, or illustrated works of which the illustrations are the chief feature, under the illustrator or designer. In the latter case make added entry[1] under the author of the text. If the illustrations are secondary in importance to the text, the book is to be entered under the name of the author, with added entry under the name of the illustrator. In doubtful cases enter under the author of the text, with added entry under the illustrator. *A. L. A. rules, 4.*

a Main entry under illustrator. Books covered by the first part of this rule, i. e. "books consisting solely of illustrations, or illustrated works of which the illustrations are the chief feature", are comparatively rare, and when encountered the main card (made under the name of the illustrator) does not differ in its form from the ordinary author card, e. g.

741 9G44	Gibson, Charles Dana, 1867- ner, 1916.	Gibson new cartoons... N.Y. Scrib- 88pl. 31cm.

b Added entry under illustrator. Books covered by the second part of the rule, i. e. those in which "the illustrations are secondary in importance to the text", constitute a vastly larger proportion of published works, and for these as stated in the rule given above, the main entry is made under the author of the text, with *added entry* for the *illustrator*, and it is with reference to these *added entries* that the term "illustrator card" is generally used.

c Importance of illustrator. Illustrator cards are used much less freely than editor and translator cards, being made only when the illustrator himself or the illustrations of the book in hand are considered specially important. Except when important the name of the illustrator need not be included in the title on the main card, even though it is on the title-page, but when included it should follow the same rules as for editors, 13*g*.

[1] In the form of a "general secondary" entry, described below under section 46.

d Form for illustrator card. Follow the rules for editor cards, except for the substitution of illus. one centimeter after the name, in place of ed. in the heading.

Main entry under author of text

914.436 D26	Davis, Richard Harding, 1864-1916. About Paris; illustrated by Charles Dana Gibson. N.Y. Harper, 1895. 219p. 38pl. 18½cm.

Added entry under illustrator (i. e. "illustrator card")

914.436 D26		Gibson, Charles Dana, 1867- illus. Davis, R:H. About Paris. 1895.

44 Binders, publishers, reporters. Occasionally a library may wish to make an added entry for a book under the name of a famous binder, a publisher by whose name the book is known, or for the reporter of a trial. In such a case the added entry may be made in the form of an editor card, by substituting for the abbreviation ed. the applicable term, i. e. binder, pub., or reporter.

GENERAL SECONDARY ENTRIES

45 Definition. Entries made for individuals, societies, government departments, etc., having some kind of author connection with the book, important enough to warrant recognition, yet not really that of author nor such as can be readily defined by a single word, as "editor," "translator", etc.

A general secondary may be made, for example, for a society or department to which a report is made or which authorizes a publication, or for an individual on whose writings the work in hand is based, as in the case of material rewritten or adapted (see sample below).[1] This must not be confused with an abridgment, in which the author's own words are retained, the alteration consisting chiefly in omissions. For an abridgment the author heading should be the same as for the original work, the abridger being regarded as an editor.

A general secondary card is of special value in case of doubt as to which of two headings should be used for the main entry. With Library of Congress cards, general secondary entries are used very freely, when the name under which the added entry is made appears in the title, even to the extent of applying the method to material which, strictly speaking, is analytic in nature (e. g. prefaces and introductions) when the object of the entry is merely to represent the work of that writer, rather than to catalog that distinct part of the book.

46 Treatment. Same plan as for editor cards (section 42), except that no term corresponding to "ed." is used in the heading and since the relation of the party named in the heading is not thus defined, sufficient information to justify entry under the heading should be included either in the title or in a note.

Tracing. In the case of editors, translators, etc. the facts are usually evident from the face of the card, so that the abbreviations ed., tr., etc. are sufficient for tracing, but "general secondary" is from its very scope an indefinite phrase and it is therefore best to trace entries of this kind by writing on the back of the card the heading for the entry (or as much of it as is necessary for ready identification) and after it in curves the abbreviation gen 2dary; e. g. for the case below:

Grimm, J. L; K: (gen 2dary)
" W; K. "
Andersen, H. C. "

[1] The treatment of a *single* work rewritten or adapted will be taken up later, in connection with dramatizations, section 162.

Sample cards

Author card

398.2
B18

Baldwin, James, 1841-
Fairy reader; adapted from Grimm and Andersen. N.Y. Amer.bk co. [c1905]
190p. illus. 19cm.

General secondary card

398.2
B18

Grimm, [Jakob Ludwig Karl] 1785-1863.
Baldwin, James.
Fairy reader; adapted from Grimm and Andersen. [c1905]

(Corresponding card for [Grimm, Wilhelm Karl] 1786-1859, and for Andersen, [Hans Christian] 1805-1875)

SIMPLIFIED FORMS

Author card

Omitting brackets in imprint, with consequent substitution of period at end of imprint, and omitting size mark from the collation.

398.2
B18

Baldwin, James, 1841-
Fairy reader; adapted from Grimm and Andersen. N.Y. Amer.bk co. c1905.
190p. illus.

General secondary card

Omitting brackets in heading and imprint, with consequent substitution of comma after name in heading (or of period, if dates are not used) and of period at end of imprint.

398.2 B18		Grimm, Jakob Ludwig Karl, 1785- 1863. Baldwin, James. Fairy reader; adapted from Grimm and Andersen. ©1905.

It is hoped that sufficient samples have now been given to show that the variations from full cataloging which are recommended for simpler cataloging consist mainly of the omission of brackets *everywhere except in title* (or in collation if the paging as given on the cards differs from the publisher's final main pagination) the omission of the . . . and the omission of the size mark. It is recommended also that "illus" be substituted for the more specific "pl." (except when the plates are a distinct feature *as plates;* e. g. in some scientific and art books) and occasionally a shorter title may be used. From this time, therefore, simplified forms will not be given, unless in some case bringing out a special point.

NOTES: MISCELLANEOUS

For series notes see sections 65-69.

47 Scope and order. Add notes when necessary to explain the title[1] or to correct any misapprehension to which it might lead, and also to supply essential information about the author and bibliographical details not given in the title, imprint or collation. Notes are to be in English, except quotations from foreign sources, which are to be given preferably in the original. The source of the quotation is always to be specified, and the original punctuation, spelling, etc. to be preserved, even if it conflicts with other ruling. Notes may be used to cover the following points: bibliographies, authorities, etc., pseudonyms and anonyms, sequels, variations in title, editors and translators, editions, various places, publishers or dates, reprints, languages of the text, source of the book if first published serially, no more published, imperfections in copy, bound with something else. *A. L. A. rules, 168.*

For order of notes generally used on Library of Congress cards see *A. L. A. rules,* p. 56.

48 Where given. Notes should be given on the cards where most useful; e. g. notes regarding the author should be given on the author card; bibliographies which, as is generally the case, concern the subject should be given on the subject card; notes showing the language of a book, when not indicated by the title, should be given on author, subject and title cards; notes of imperfections should be given on all cards.

49 Form. Notes should be definite and concise, and those concerning the contents of a book (e. g. a biographical sketch or a bibliography) should when practicable include the page references; as, Bibliography, p. 436-453; or, Biographical sketch of the author, pref. p. [1]-27.

Page references are, for ease in reading, preferably given in arabic, even when roman numerals are used in the book; e. g. pref. p. 34-77, rather than p. xxxiv-lxxvii. Chapter headings for bibliographies etc. are generally to be preferred, but when there is no chapter heading or when it does not cover the situation satisfactorily, occasionally a general term or other supplied phrase may be used to advantage.

For sample cards containing notes see sections under later topics.

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[1] Notes indicating the dates covered by works of history or travel are, when the information is not given elsewhere on the card, specially valuable; also notes furnishing for a translation the title of the original work, when this is not obvious from the title of the translation.

50 Sequels and supplements. Notes of sequels should refer both to earlier and later volumes in the sequence, making the order clear. When any work is followed by a supplement which calls for a separate main entry; e. g. a continuation under a different author (see *A. L. A. rules* 14) or one in periodical form, connecting notes should be given on the cards for both the original work and the supplement.

51 Position. In general omit one line after the regular entry, before miscellaneous notes, if there is room to do so without carrying the writing too far down on the card or necessitating the use of an extra card.

52 Indention. Begin each note at the inner indention, but use outer indention for subsequent lines.

JOINT AUTHORS

53 Definition. A person who writes a book in collaboration with one or more associates, the portion written by each not usually being specified. *A. L. A. rules,* pref. p. 15.

54 Treatment. Three important methods in somewhat general use are shown below. Method 1 is a slight amplification of *A. L. A. rules, 2,* while Method 3 is the one most easily applied in connection with the use of Library of Congress cards. The relative advantages of the various methods are discussed in section 55.

a Method 1. (1) Books by two or three authors. For a book written jointly by two or three authors (including correspondence) make the main entry under the name of the one first mentioned on the title-page, followed by the name of the second or the names of the second and third. Make added entries in which each of the additional authors is given the first place on the card, and the author given first on the main card is given the second place. Use the inverted form for each name included in the heading. For the name used first in *each* heading give author fulness with personal titles (and dates of birth and death, if it is the practice of the library to use them); for the other names use secondary fulness with personal titles, but not dates of birth and death. Begin each joint author heading at the outer indention; if the heading runs over the line indent subsequent lines one-half centimeter (two typewriter spaces) to the right of the second vertical line. Use brackets according to previous rules.

Examples: Stevenson, Robert Louis, and Osbourne, Lloyd.

Osbourne, Lloyd, and Stevenson, R. L:

Cheston, Henry C[lifford], Gibson, J. S. and Timmerman, C: E.

Gibson, J. Stewart, Cheston, H: C. and Timmerman, C: E.

Timmerman, Charles E., Cheston, H: C. and Gibson, J. S.

(*examples with dates*)

Stevenson, Robert Louis, 1850-1894, and Osbourne, Lloyd.

Osbourne, Lloyd, 1868- and Stevenson, R. L:

1 **Number of authors in heading.** Provision is made in the direction above for the use of three names in the heading, in order that the form for any number of names may be understood, but unless a library has already adopted the use of three or more names it is recommended that the A. L. A. rule for two names only in the heading be followed, except in a case where another author is of special importance.

2 **Punctuation.** Notice that to distinguish clearly the different authors, the comma is needed between the names of joint authors not connected by "and," even though the preceding name ends with a period, bracket or curve; also that the comma is used before the "and" *unless* the preceding name ends with a period, bracket or curve, when the appearance seems to justify its omission.

3 **Exceptions.** *a* When two authors always write jointly, reference may be made from the second to the first, instead of an added entry being made for each book; as,

Chatrian, Alexandre, 1826-1890, and Erckmann, Émile, see
Erckmann, Émile, 1822-1899, and Chatrian, Alexandre

(or)

Chatrian, Alexandre, 1826-1890.

Books by this author will be found in this catalog under the heading: Erckmann, Émile, 1822-1899, and Chatrian, Alexandre.

Similar references may be made in any instance of joint authorship, but if this is done, in case the second form is used and the author *from* whom reference is made appears in one book as second to one author and in another book second to another, the headings *to which* reference is made should be listed one under another. The reference method, however, requires every reader who looks under the author given second on the title-page to look in two places before finding the book and therefore the treatment by *added entry* for the second author is in most cases preferable.

For the second of these forms it is *recommended* that a card be used on which is *printed* the phrase, "Books by this author will be found in this catalog under the heading". This phrase should be printed far enough down on the card to allow for the name referred *from* to be written in above, and it is also recommended that for the printed phrase the third and second indentions be used and that the name referred to be written below, beginning at the first indention, with third indention for subsequent lines when

needed. If more than one heading is referred *to* the letter "s" should be added by pen to the word "heading".

If the second form is used and the writer referred *from* has, besides his *secondary* joint author work, other work for which the main entry is made under his name (either alone or as the *first* of two or more joint authors) the word "also" should be inserted in the reference phrase, so that this will read "will also be found". If the library has, at the time of making the reference, no such main entry, it is recommended (contrary to the custom with "see also" subject references) that the "also" be not inserted till the library actually has such main entry, leaving it to the person who files the cards to note when this should be done; such main entry work *might* come into existence later.

b For joint authorship of corporate bodies, e. g. societies or government departments, Method 2 given below is to be preferred, to avoid the complicated headings likely to result otherwise.

(2) Books by more than three authors. For a book written jointly by more than three authors make the main entry under the name of the first, followed by the phrase "and others", e. g. Grant, Russell Andrew, and others. Added entry *may* be made for each additional author but, unless a library is trying to keep a *complete* record of its material by all authors, is important only in exceptional cases, e. g. when the additional author is of special importance from either the general or the local standpoint or for some other reason is specially likely to be looked for. If an added entry is made it would take the form: Storrs, Martin Lee, Grant, R. A. and others, giving the names of only the author for whom the entry is being made and of the author given on the main card.

If in the case of a book by more than three joint authors only two or three are *named* treat as in the case of two or three joint authors except for the use of the phrase "and others" after the names.

Brackets are not used around the phrase "and others" in the heading.

If the A. L. A. rule (naming in the heading not more than two authors) is in general followed, the rule given above may be made to apply by changing "three" to "two", only that if in an exceptional case it is desired to specify three authors the form used should then follow that given under (1).

(3) Title on main card. The title on the main card follows the rules previously given for main cards. When the names of all the authors are given in the heading they need be repeated in the title only in unusual cases, according to the principle for writing titles under single authors. When the authors are not all mentioned in the heading (as in the case of more than three) their names may, if thought advisable, be included in the title (without inversion, in title-page fulness) or in a note or contents, the advisability of this being determined by the number of the authors and their importance.

1 When there are too many authors to warrant a complete list, give the name of only the first or the name of the first and a selection of the most important of the others, accounting for the remainder by adding at the end of the names mentioned, the phrase "and others", using brackets for this phrase if the information is given in the *title* on the cards and the phrase is not on the title-page. The author heading often covers the case sufficiently to make any accounting in the title unnecessary.

2 When the authors' names are not all included in the heading and are omitted either wholly or in part from the title, in exact cataloging such omissions should be indicated in the title on the cards by . . . for each omission, whether of a single name or of two or more consecutive names.

(4) Title on added entry joint author cards. The title on added entry joint author cards (i. e. entries for second and third authors) should be given briefly, following rules for added entry editor cards (section 42*c*).

(5) Imprint and collation. The imprint and collation are given on the main card as on other main cards; on added entry joint author cards they follow the rules for added entry editor cards (section 42*d*).

(6) Subject, title, editor cards, etc. These bear the same relation to the main card as in the case of a single author.

Samples of Method 1

(The following entries for a book for whose authors the dates were not available will serve as samples of forms used in libraries which do not make a practice of giving dates. Libraries which do make a practice of giving dates should leave space for the dates after the name of the author written first on each author card (including added entry joint author cards) and subject card, but not on other cards.)

Main card

915 A43		Allen, Thomas Gaskell, and Sachtleben, W:L: Across Asia on a bicycle: the journey of two American students from Constantinople to Peking. N.Y. Century, 1903 [c1894] 234p. illus. port. 19½cm.

Subject card

915 A43		ASIA — DESCRIPTION AND TRAVEL. Allen, T:G. and Sachtleben, W:L: Across Asia on a bicycle: the journey of two American students from Constantinople to Peking. N.Y. Century, 1903 [c1894] 334p. illus. port. 19½cm.

Added entry joint author card

915 A43		Sachtleben, William Lewis, and Allen, T:G. Across Asia on a bicycle. 1903.

Title card

915 A43		Across Asia on a bicycle. 1903. Allen, T:G. and Sachtleben, W:L:

Briefer cataloging. The only changes to be made in the cards above, to adapt them to the briefer cataloging, are the omission on the main author and on the subject card, of the brackets around the copyright date (substituting a comma for the first bracket and a period for the second) and the omission of the indication of size.

b Method 2. (1) Heading for main card. Make the main entry for the book under the name of the author first mentioned on the title-page, giving his name only in the heading, with author fulness and such distinguishing marks (i. e. titles and dates) as are regularly used in author headings.

(2) Title on main card. Under this method include in the *title* (without inversion, in title-page fulness) the names of the authors if not more than three. For more than three authors follow for title the rule under Method 1.

(3) Added entry joint author cards. For the added entry joint author cards give as the heading the name (with distinguishing marks) of only the additional author being treated, including the authors' names in the title as for the main card.

(4) Imprint and collation. As for Method 1.

Main card

915 A43	Allen, Thomas Gaskell.	Across Asia on a bicycle: the journey of two American students from Constantinople to Peking; by Thomas Gaskell Allen and William Lewis Sachtleben. N.Y. Century, 1903 [c1894] 234p. illus. port. 19½cm.

Subject card

915 A43	ASIA — DESCRIPTION AND TRAVEL. Allen, T:G.	Across Asia on a bicycle: the journey of two American students from Constantinople to Peking; by Thomas Gaskell Allen and William Lewis Sachtleben. N.Y. Century, 1903 [c1894] 234p. illus. port. 19½cm.

915 A43	ASIA — DESCRIPTION AND TRAVEL. Allen, T:G. and Sachtleben, W:L:	Across Asia on a bicycle: the journey of two American students from Constantinople to Peking. N.Y. Century, 1903 [c1894] 234p. illus. port. 19½cm.

Added entry joint author card

915 A43	Sachtleben, William Lewis.	Across Asia on a bicycle...by Thomas Gaskell Allen and William Lewis Sachtleben. 1903.

Title card

915 A43		Across Asia on a bicycle...by Thomas Gaskell Allen and William Lewis Sachtleben. 1903. Allen, T:G.

(or)

915 A43		Across Asia on a bicycle. Allen, T:G. Across Asia on a bicycle...by Thomas Gaskell Allen and William Lewis Sachtleben. 1903.

915 A43		Across Asia on a bicycle. 1903. Allen, T:G. and Sachtleben, W:L:

Briefer cataloging. To adapt these forms to the briefer cataloging, omit on the main author card and on the subject card the brackets around the copyright date (substituting a comma for the first bracket and a period for the second) and omit the indication of size; on the added entry joint author card and the title card substitute a comma for the three dots in the title.

c Method 3. (1) Main entry. Make the main entry under the name of the first author, as in Method 2, following the same rules for title, imprint and collation.

(2) Added entry joint author cards. Make the added entry joint author cards according to the rules for added entry editor cards (section 42), except that "joint author" is substituted in the heading for the abbreviation "ed."

(3) Other added entries. As indicated by samples for Method 2.

Sample of Method 3

(Main card, subject card and title card as in Method 2)
Added entry joint author card

(See note preceding card on p. 72)

915 A43		Sachtleben, William Lewis, joint author. Allen, T:G. Across Asia on a bicycle. 1903.

55 Relative advantages and disadvantages of different methods. *a Method 1.* (1) Advantages. (*a*) Represents in the heading the authorship as it appears on the title-page.

(*b*) Avoids the necessity for repeating the authors' names in the title.

(2) Disadvantages. (*a*) Produces a complication in alphabeting. Headings in which more names than one appear may either be arranged in a separate alphabetic group after the entries in which the first author's name is given alone, e. g. the cards for Besant, Sir Walter, and Rice, James, after the works of Besant, Sir Walter, alone; or the works by joint authors may be alphabeted in with the works of the author alone; e. g. Besant, Sir Walter and Rice, James. *Chaplain of the Fleet,* between Besant, Sir Walter. *Captain Cook,* and Besant, Sir Walter, *Children of Gibeon.*

By the former arrangement the reader may look for the book in the first series of titles and overlook the fact that there is a second; by the latter arrangement the reader who is accustomed to finding the joint authors arranged after the single authors may think, on seeing a joint author card, that he has reached the end of the works by the single author. Of the two arrangements confusion seems less likely to result from the second.

(*b*) Makes spacing difficult in the case of affixed titles and dates of birth and death.

b Method 2. (1) Advantage. Simplifies the alphabeting and spacing.

(2) Disadvantages. (*a*) If only one name is given in the heading the book is not so readily identified by the reader who knows it by the names of the two or three authors.

(*b*) On every card, if the joint authorship is to be represented, the names of the authors must either be included in the title, which involves much repetition, or else for *added entry cards* the cataloger

must revert to Method 1, and represent the joint authorship on the author line.

c Method 3. (1) Advantages. (*a*) Simplifies the alphabeting and spacing.

(*b*) Is best adapted to printed cards, where all cards are originally exactly alike.

(2) Disadvantages. (*a*) Represents all the authors except the first in a subordinate relation, like editors, translators etc.

(*b*) Results in the arrangement of the added entry joint author cards in a second series of titles among the works of those authors as editors, translators etc. where the cards are likely to be entirely overlooked by the reader who looks for the book under the name of a second or third author.

(*c*) Also as in *b*(2).

NAME REFERENCES

56 When made. References should be made to the exact form chosen for entry, from any other form under which the reader is likely to look, unless the difference is so slight as to be unlikely to affect the place of the card in the catalog. Some of the most important classes of references are noted below, but many others will come up from time to time, to which the general principle will apply.

57 Fulness. The form referred *to* should be in author fulness, including personal titles, and dates of birth and death (if used in author headings) but excluding such terms as ed., tr. etc. which have nothing to do with the person *considered by himself* but merely show his relation to a special book. Brackets should not be used in references except in very unusual cases, e. g. a corporate entry in which some explanatory term has been introduced; as, Albany, N. Y. St Peter's [Episcopal] church.

Forms referred *from* need not include dates if these are given in the forms referred *to*, except when needed to distinguish.

58 Color. Use "author style" for all name references.

59 Examples. *a* Noblemen entered under title; e. g. Avebury, John Lubbock, 1st baron, with reference from Lubbock, John, 1st baron Avebury (*A. L. A. rules, 33*)

b Noblemen entered under family name; e. g. Walpole, Horace, 4th earl of Orford, with reference from Orford, Horace Walpole, 4th earl of (*A. L. A. rules, 33*)

c Married women who are entered under the married name but have also published books under either the maiden name, e. g. Ward, Mrs Elizabeth Stuart (Phelps), with reference from Phelps, Eliabeth Stuart; or under an earlier married name, e. g. Parsons, Mrs Frances Theodora (Smith) Dana, with reference from Dana, Mrs Frances Theodora (Smith), also from Dana, Mrs William Starr, and from Parsons, Mrs James Russell, jr (*A. L. A. rules, 41*)

d Married women whose books are regularly published under an earlier form, either the maiden name, e. g. Potter, Margaret Horton, with reference from Black, Mrs John Donald: or an earlier married name, e. g. Wiggin, Mrs. Kate Douglas (Smith), with reference from Riggs, Mrs George Christopher (*A. L. A. rules, 41*)

e Compound surnames, which are generally to be entered under the first part with reference from the second; e. g. Watts-Dunton,

Theodore, with reference from Dunton, Theodore Watts- (*A. L. A. rules, 25*)

In many libraries and reference books the opposite practice prevails.

f Unused forenames; e. g. Conradi, Bruno, with reference from Conradi, Karl Paul Bruno (*A. L. A. rules, 28*)

g Full name with reference from familiar shorter form; e. g. Matthews, James Brander, with reference from Matthews, Brander

h Changed names; e. g. Stretton, Hesba, with reference from her original name, Smith, Hannah (*A. L. A. rules, 40*)

i Variant spellings of either forenames or surnames; e. g. Karl, or Carl; Turgenev, or Tourguéneff.

Names pronounced alike but differently spelled by their owners should be connected by "see also" references under each spelling, e. g.

Braun, see also
Brown, and Browne

Brown, see also
Braun, and Browne

Browne, see also
Braun, and Brown

j Modified vowels (*A. L. A. rules, 131*)

For the modified vowels a general reference is sometimes used; e. g.

Bā

Names beginning **Bā** and **Bae** are arranged together as **Bae.**

While this method is recognized as a possibility it is not advised, as a reader who was looking for Bärmann would not be likely to see a reference under Bä, which would be filed at the beginning of the Ba's. A specific reference from each name will be found much more satisfactory.

k Surnames with prefixes (*A. L. A. rules, 26*)

Under very common prefixes a general reference may be made; e. g.

De

Foreign names beginning with this prefix will be found in this catalog under the latter part of the name.

This suggestion is, however, open to the same criticism as that for the modified vowels above.

Sample references

Instead of the following "see" references the same form may be used as suggested for "see" subject references under section 30, or for pseudonyms in section 87.

Lubbock, John, 1st baron Avebury, see
Avebury, John Lubbock, 1st baron, 1834-1913

Orford, Horace Walpole, 4th earl of, see
Walpole, Horace, 4th earl of Orford, 1717-1797

Phelps, Elizabeth Stuart, see
Ward, Mrs Elizabeth Stuart (Phelps) 1844-1911

Black, Mrs John Donald, see
Potter, Margaret Horton, 1881-

Göthe, see
Goethe

(or)

Göthe, Johann Wolfgang von, see
Goethe, Johann Wolfgang von, 1749-
1832

Müller.

See this name arranged as though
written Mueller

(or)

Müller, Friedrich Max.

See this name arranged as though
written Mueller, Friedrich Max

References from modified vowels are to be arranged with the same vowels unmodified, while in headings for *entries* ä, ö and ü are arranged as though written ae, oe and ue. (See *Cutter, 299.*)

The possibility that a name with a modified vowel may be used in the two forms for different persons may be recognized on a guide card, having both names given at the top, e. g.

Mueller or Müller

COMPILER, EDITOR OR TRANSLATOR AS AUTHOR

60 Main entry. Enter composite works and collections of independent works, essays, etc. by various authors under the compiler, editor or translator, individual or corporate.

1 Based on *A. L. A. rules, 126;* for examples and more detailed directions see also that rule and its accompanying fine print.

2 Under this principle are generally included bibliographies, cyclopedias, dictionaries, genealogies, and collections of poems, essays, stories etc. by numerous writers, when some known individual is evidently responsible for the book as a whole.

3. For the distinction between compiler and editor see definitions, section 38. See also definition of author in *Cutter,* p. 14. Generally compiler is used for makers of bibliographies, dictionaries and genealogies; editor for cyclopedias; either compiler or editor for collections of poetry or prose, according to whether the work has been merely collecting or has included also editorial work in the way of notes, important introductions etc. Translator is used where the maker of a collection has also translated it into a different language. While these suggestions cover in a general way the use of the terms it is usually best in choosing to be guided by the phraseology of the title-page unless there is strong reason to the contrary, but remembering that the maker of such works as indicated above is generally regarded as something else than an author, even though not specifically designated on the title-page.

61 Treatment of name. When the main entry is made under the name of a compiler, editor or translator, this name is treated on all cards, in every respect (i. e. indention, fulness etc.) as though it were the name of the author of the book, except that in the case of persons (but not of corporate bodies) it is followed after one centimeter space by the abbreviation comp., ed. or tr. as the case requires. (See *A. L. A. rules, 57.*)

Except in some name references, all names used in headings on the cards, (except the second and third authors in a joint author heading) whether representing author, compiler, editor, illustrator, translator, general secondary or subject, are written in *author fulness, including personal titles (and dates of birth and death, if used on author cards)*, in order that the form may be identical with that used for the same person if he appears as author.

62 Title, imprint, collation etc. For both main and added entry cards, follow the same directions as for books of simple authorship.

63 Compiler etc. in the secondary relation. For treatment in the secondary relation, in contrast with the treatment as author described above, see sections 38-42.

64 Joint compilers etc. as authors. Treat as in the case of joint authors except for the use of the abbreviation comp., ed. or tr. at the end of the heading. If more than one name is used in the heading (Method 1 for joint authors) write the abbreviation one centimeter after the combination of names; not after the first alone.

Notice the difference in treatment between two or more compilers or editors etc. *as authors* (in which case they follow whatever method is used for joint authors) and two or more editors etc. *in the secondary relation* (section 41), where they are regularly treated separately.

Sample cards

Main card, showing use of hereditary title and date of birth

821.08
D73

Douglas, Sir George [Brisbane Scott,] bart, 1856- ed.
Book of Scottish poetry; being an anthology of the best Scottish verse from the earliest times to the present.
Lond. Unwin, 1911.
929p. 19cm.

Corresponding subject card

821.08
D73

SCOTTISH POETRY — COLLECTIONS.
Douglas, Sir G: [B.S.] bart, 1856- ed.
Book of Scottish poetry; being an anthology of the best Scottish verse from the earliest times to the present.
Lond. Unwin, 1911.
929p. 19cm.

Main card for joint compilers, treated according to Method 1 for joint authors

When Method 2 or Method 3 for joint authors is used, instances of joint compilers etc. as authors should conform to the same method.

016.822
M14

McFadden, Elizabeth Apthorp, 1875-
and Davis, L.E. comp.
Selected list of plays for amateurs and students of dramatic expression in schools and colleges... Cin. E.A.McFadden, 1908.
96p. 22½cm.

Corresponding subject card

016.822
M14

DRAMA — BIBLIOGRAPHY.
McFadden, E..A. 1875- and Davis, L.E. comp.
Selected list of plays for amateurs and students of dramatic expression in schools and colleges... Cin. E.A.McFadden, 1908.
96p. 22½cm.

Joint compiler (as author) card

Space left for name and dates to be filled in

016.822
M14

Davis, Lilian E. and McFadden, E..A. comp.
Selected list of plays for amateurs and students of dramatic expression.
1908.

SERIES NOTES

65 Definitions. *Series:* A number of volumes, usually related to one another in subject or otherwise, issued successively by a publisher, as a rule in uniform style, with a collective title which generally appears at the head of the title-page, on the half-title, or on the cover. *A. L. A. rules,* pref. p. 16.

Series note: A note stating the name of a series to which a book belongs. The series note ordinarily follows the collation. *A. L. A. rules,* pref. p. 16.

66 When given. Series notes should be given for all series falling under the definition quoted above. These may be designated in the publisher's language, by the word "series", as "Pitt press series"; by the word "library", as "Seaside library"; or by some similar word; or a name may be given to the series without including any general term of this nature, as "Heroes of the nations."

67 Where found. In addition to the places mentioned in the definition (namely at the head of the title-page, on the half-title or on the cover) the name of the series may appear at the head of an advertising page but in such cases should be used with caution, i. e. it should be carefully considered whether the phrase used is really a definite name for a series or simply a general descriptive term; as, Historical publications, Stories of adventure. If such a list appears with a title slightly differing from the title-page heading, half-title or cover use one of these three; if the first words of the title-page heading differ from the half-title use the best-known form if that is clear, otherwise generally use the form given as the half-title, since this is more likely to furnish the full information desirable on the series card. Give the preference to a half-title or title-page heading over a title on the cover, as the latter would probably be lost in a rebinding.

68 Form. The form of name for the series in the series note should correspond to the heading used on the series card as described below (section 72), except that the form is often shortened for the series note, specially in respect to the name of the editor, which is regularly given on the series card but omitted from the series note except in the rare cases where the series is generally known by the editor's name. In shortening for the series note do not omit the first words or the significant part of the title. If volumes of a series are numbered the volume number *may* be

included at the end of the series note, but is *not generally* important.[1] Omissions in a series note need not be indicated by . . . Do not use brackets even if the name of the series does not occur on the title-page. Use abbreviation ser. for series in the series note unless the word occurs at the beginning of the name, or for some other reason is specially prominent.

For more detailed specifications and treatment see the Library of Congress supplementary rule, in *A. L. A. rules*, p. 54.

69 **Position.** Write the name of the series in ( ) one centimeter after the collation on the *main card and subject cards.* Omit on other cards.

[1] The inclusion or omission of the volume number should correspond in the series note and on the series card.

SERIES ENTRIES

70 Definitions of series entry. A brief entry of the several works in the library which belong to a series, under the name of that series as heading. *A. L. A. rules,* pref. p. 16.

An entry using as heading the first word of the name of a series, or its collector and title, followed by a list of the books in the library belonging to the series. *Cutter,* p. 22.

71 When made. While the series note is used for all series, make a series entry only for important series, which are generally limited to some specific subject; e. g. Bell's cathedral series, English men of action, Story of the nations, etc. Do not make series cards for publishers' miscellaneous series, such as Everyman's library, Morley's universal library.

72 Form. Enter a series under its title, unless it is universally known under the name of the editor or publisher, and make added entry or reference under the editor. Include in the series entry a list of the works in the library which belong to the series, giving author's name, brief title, and date of publication of each item. *A. L. A. rules, 128,* 1st paragraph.

The numerical and the alphabetic arrangement of items recommended in the second paragraph of this rule are obviously well adapted to a printed catalog but in a manuscript or typewritten catalog it is impracticable to *maintain* them because of the continual rewriting which would be involved; for this reason it is inadvisable to begin in that way, as a reader, finding a considerable number of entries systematically arranged, would probably overlook a miscellaneous group at the end, which might contain the work desired. Occasionally, however, a series (generally in history or fiction) has sufficient unity through the chronologic sequence of its volumes, to make it desirable that this sequence be preserved, and in such cases space for missing volumes should be left between entries, but ordinarily volumes are simply added to a series card in the order in which they come into the library.

a Heading. Enter a series of which the editor is unknown under the name of the series; e. g. International scientific series.

Usually enter a series of which the editor is known, in the same way, with reference from the editor, e. g. American commonwealths; ed. by Horace E. Scudder; with a "see also" reference from Scudder, Horace Elisha; e. g.

Soudder, Horace Elisha, 1838-1902,
ed. see also
American commonwealths

(or, better)

Scudder, Horace Elisha, 1838-1902,
ed.
American commonwealths.

Books in this series will be found in this catalog under the heading: American commonwealths.

Though contrary to the general rule that headings on reference cards take second indention, it is more satisfactory for references from author and title combined to use ordinary author and title indention, in order that the card may be filed among the other titles of the same author.

Notice that the editor's name is given with the name of the series in the heading for the series card (see samples 6 and 8 below, following *72e*), but is omitted in the name of the series on the reference card, which is an exception to the general rule for reference to the *full* form used in headings.

(1) Variations in name of series. When variations occur in the title of a series the heading should be selected as suggested for series notes (section 67) and a "see" reference made from any other title of the series if it would alphabet in a different place: e. g.

Crowell's library of economics and
politics, see
Library of economics and politics

(or, better)

Crowell's library of economics and politics.

Books in this series will be found in this catalog under the heading: Library of economics and politics.

This direction covers variations in the title appearing in the book itself, and different titles for the same series, issued, for example, by both English and American publishers; as, the Progressive science series, published in England, which appears in America under the title Science series.

(2) Position and indention. Enter the name of the series on the top line, beginning at the outer vertical line. If the heading occupies more than one line indent subsequent lines one-half centimeter to the right of the inner vertical line.

(3) Editor's name included in name of series. Include the editor's name when known (without inverting), in the form given in the first book cataloged in the series. Do not supply in this entry any extra information which may be used on the card to be filed under the name of the editor himself; e. g. if the title reads "English men of letters; ed. by John Morley" use this form and not the information gained from other sources "John Morley, 1st viscount Morley of Blackburn." Use, however, such personal titles as are given in the book, if they would be used in an author heading and if they lend value to the editor's connection with the series.

(4) Entry under editor's name. In very rare cases a series is better known by its editor's name than by its title. When so, make the entry under the editor, giving his name on the top line, outer indention, author fulness, with personal titles (and dates of birth and death, if these are used on author cards), followed after one centimeter space by the abbreviation ed. On the following line begin the title of the series at the second indention, carrying it back to the outer indention if it runs over the line.

If a series is entered under the editor's name reference should be made to this name from the title of the series.

(5) Series consisting of works by the same author. Occasionally a series is issued in which all the books are the work of the same person, either as author or in the relation of compiler or editor as author. In such cases the name of the person responsible should be included in the series heading, as

for editors of other series, and a reference made from the personal name to the name of the series, the form recommended for such a reference being suggested by sample card 10, below.

For a series in which all the books are the work of the same author the series card is sometimes made under the name of the author, his name being given on the top line with author indention and author fulness, including personal titles (and dates if these are regularly used on author cards), followed on the next line by the title of the series, with ordinary title indention. The individual books are then entered as usual on a series card (*72b*) except for the omission of the author's name. With this treatment a reference should be made from the title of the series to the author's name, followed by the title of the series. The disadvantage of this method is the double entry under the same heading, (1) the full entry for each book under the author's name, (2) the short entry on the series card, under the same name; while the title of the series is found directly only on a card referring to the author's name.

Still a different method is the omission of the series card, with a reference from the title of the series to the name of the author, under which the full entries for the individual books are to be found. The disadvantages in this case are (1) the necessity of selecting from all the works given under the author's name those which belong to the special series, as shown by the series note, and (2) the greater difficulty in determining the proper sequence of the books, when this is desirable.

(6) Abbreviations. Do not abbreviate the word "series" in the heading on the series card, even if abbreviated in the series note.

(7) Wording. Follow the phraseology of the book; e. g. "Cambridge Bible for schools and colleges; general editors, A. F. Kirkpatrick, D. D., R. St John Parry, D. D." If a case occurs where the arrangement of the lines is the only indication of the relation of the person to the series, supply in brackets the phrase "ed. by" or whatever else seems most suitable. Include names of from one to three editors; if more than three give the name of the first "and others." If variations in the wording appear after the series card is written, make alterations only when important; e. g. an additional editor. In case of different editors at different times give on the series card as though editing at the same time.

(8) Punctuation. Use a semicolon after the name of the series before the statement regarding the editor. Brackets and marks of omission in the heading on the series cards are not to be used because of the occasional variations in different volumes, except when, as noted in (7) a phrase is introduced which is not known to be on any of the volumes.

b Entries for separate works. (1) Items included. The entry for each work entered on the series card consists of its call

number, author's name, brief title, imprint date (or its substitute as on other short-entry cards) and number of volumes when more than one.

If volumes of a series are numbered this volume number may also be given, but for a series to be continued indefinitely, in which the volume numbers have no significance except the order of publication, it has little practical value.

If all the volumes of a series are the work of the same author (see section 72a(5) above) his name may be omitted from the entries for the separate works.

(2) Position of entries and number of lines. Begin the first entry on the line after the series heading, unless that heading consists of only one line, in which case one line is to be left blank. Even if the entries are so short as to occupy (except for the call number) only one line, allow two lines each on manuscript cards, three lines on typewritten cards, to provide sufficient room to keep the call numbers distinct, except that for fiction, if no class number is used, two lines are sufficient on typewritten as well as on manuscript cards.

Do not leave space for missing volumes of a series except as indicated in the note under the first paragraph in 72, for certain classes of series, where there is a practical advantage in retaining the original sequence.

(3) Indention. Begin the entry for each separate work on the series card at the second vertical line, placing each call number at the left edge of the card opposite its own entry, and the volume number of the series, if given, between the vertical lines; for subsequent lines indent one-half centimeter to the right of the second vertical line.

(4) Arrangement of items by author. Except when some other arrangement is clearly of practical advantage and can be easily carried out it is well to arrange (*a*) author's name, inverted, in secondary fulness, with personal titles (but without dates of birth and death); (*b*) short title; (*c*) imprint date or its substitute; (*d*) number of volumes when more than one.

On the series card half a centimeter space is better than the full centimeter between the author's name and affixed personal titles, to make this separation less than that between the items.

(5) Arrangement of items by subject. (*a*) In series of individual biographies and in some other series, generally those of a definite local nature, when the title is substantially the same as the subject, it is often better to arrange by subject as represented on the title-page. In such cases the best form would be: (*1*) name of the subject, followed by a semicolon and "by" (with the name of the author, *not inverted*, in secondary fulness,

without personal titles); (*2*) imprint date or its substitute; (*3*) number of volumes when more than one.

For subjects of biographies the subject name may be given in either secondary or title-page fulness (inverted form) or the surname alone may be used, according to whether additional value will be added to the entry by an indication of the given names. This decision may be influenced by various considerations; e. g. (1) the familiarity of the given names, as in the case of writers, whose given names are commonly known, as contrasted with musicians or artists almost universally known by the surname; or (2) by the necessity of distinguishing between different men of the same surname.

(*b*) Perfect uniformity in the system is not essential even throughout the same series. If the title of the book begins with the subject word and contains in addition other information of interest or value it might be written, for example: Froebel and education by self-activity; by H. C. Bowen. If in a series which was arranged by subject a book appeared whose title did not lend itself readily to the treatment, the subject word might be supplied followed by a colon and the actual title of the book, with the name of the author, but subject treatment should not be adopted for series in which there was likelihood of uncertainty as to the subject word, as would often be the case with series in science, sociology etc.

Probably subject arrangement would seldom be advisable except when the entry word was regularly the name of a person or place.

If any information is actually *supplied* it should be bracketed but brackets need not be used to indicate rearrangement of words (e. g. the inversion of a subject name) and . . . need not be used to indicate omission of the series name, when given on the title-page, or of omissions at the end of the title. Even when the arrangement is by subject the entry word is regarded as title (even if supplied) and is written in "author style."

(6) Examples of arrangement. For excellent suggestive examples of arrangement see in *A. L. A. catalog, 1904*:

American commonwealths
American history series
American philanthropy of the 19th century
Bell's cathedral series
English men of action
Heroes of the nations
Story of the nations

but for punctuation and for details to be included follow directions above.

c Editor reference. See sample cards under *72a*. If a series has more than one editor make a separate and independent reference for each.

d Tracing. (1) Series entries. While a separate card is not made for each series entry it should be remembered that the entry of a book on a series card constitutes an *added entry* for that book, and that if the book were withdrawn from the library the series entry should be canceled and should therefore be *traced* as evidence that it has been made. For this tracing the abbreviation ser. on the back of the card is generally sufficient (see sample card under section 25).

(2) References to series cards. Contrary to the general rule that reference cards are not traced on catalog cards, since the editor reference is to a *special* series card it is best to trace these references on the back of the series cards, prefixing an s (or some other distinguishing mark) to show that a reference has been made instead of an entry. Similarly references should be traced from the title to the editor of a series when the series card is made under the personal name, also references from one form of title to another.

If authority slips are made (see Appendix 3) the references are traced on those instead of on the catalog cards.

e Title-page checks. ( ), meaning to be omitted from the title on all cards, are to be disregarded for the author's name on series cards arranged by subject, where the author's name in the title takes the place of the author heading.

Sample cards

I Main card for one of a series

(Volume number retained in series note, to show the form, but not advised for most series)

613.7 L17	Lagr	ange, Fernand, 1846- Physiology of bodily exercise. N.Y. Appleton, 1905. 395p. 19½cm. (International scien- tific ser. v.66)

2 Series card, without editor

In separate entries, author given first

(Shows position of volume numbers. Because of the two-figure volume number the author's name has, for the sake of distinctness, been set one extra space to the right, and subsequent lines, to correspond to the usual two-space indention under a heading, are indented three spaces beyond the second vertical line)

		International scientific series.
523.7 Y69	v.34	Young, C:A: The sun. 1893.
613.7 L17	v.66	Lagrange, Fernand. Physiology of bodily exercise. 1905.
581 H52	v.63	Henslow, George. Origin of floral structures. 1888.

3 Main card for one of a series

B F831r	Robins, Edward, 1862- Benjamin Franklin, printer, statesman, philosopher and practical citizen, 1706-1790. N.Y. Putnam, 1898. 354p. plates, ports. facsims. 20cm. (American men of energy)

4 Series card, without editor

In separate entries, subject given first

		American men of energy.
B F831r		Franklin, Benjamin; by Edward Robins. 1898.
B K74		Knox, Henry; by Noah Brooks. 1900.
B P991l		Putnam, Israel; by W:F.Livingston. 1901.

5 Main card for one of a series

909.8 R37	Reinsch, Paul S[amuel] 1869- ...World politics at the end of the 19th century, as influenced by the oriental situation... N.Y. Macmillan, 1900. 366p. map, 19½cm. (Citizen's library of economics, politics and sociology)	

6 Series card, with editor

In separate entries, author given first

(The . . . used at the beginning of the title on the main card, indicating the name of the series as given at the head of the title-page, are omitted from the series card, since the name of the series is there used as the heading)

	Citizen's library of economics, politics and sociology; ed.by Richard T.Ely.	
909.8 R37	Reinsch, P.S: World politics at the end of the 19th century. 1900.	
332.4973 B93	Bullock, C:J. Essays on the monetary history of the United States. 1900.	
342.494 V77	Vincent, J:M. Government in Switzerland. 1900.	
330 E52	Ely, R:T. Outlines of economics. 1901.	
		See next card

(For samples of editor reference see under 72a)

7 Main card for one of a series

975.5 C77	Cooke, John Esten, 1830-1886. ...Virginia... Bost. Houghton, 1884 [c'83] 523p. map, 18cm. (American commonwealths)	

8 Series card, with editor

In separate entries, subject given first

(See note on card 6 above)

	American commonwealths; ed.by Horace E. Scudder.
975.5 C77	Virginia; by J:E.Cooke. 1884.
974.7 R64	New York; by E.H:Roberts. 1904. 2v.
977.4 C77	Michigan; by T:M.Cooley. 1890.

(For samples of editor reference see under 72a)

9 Series entry for works all by the same author, a separate main card being made for each work

	Our own land series; by Everett T.Tomlinson.
T659y	Four boys in the Yellowstone. [1906]
T659c	Four boys in the land of cotton. [1907]
T659f	Four boys and a fortune. [1910]
T659p	Four boys on Pike's Peak. [1912]

10 Reference from name of author to title of series

	Tomlinson, Everett Titsworth, 1859- Our own land series.
	Books in this series will be found in this catalog under the heading: Our own land series.

CONTENTS

73 When given. Give contents of books containing several works by the same author, or works by several authors, or works on several subjects, or a single work on a number of distinct subjects, especially if the collective title does not sufficiently describe them. *A. L. A. rules, 167.*

74 Where given. When brief, give on the main card and all subject cards; in other cases give on the cards where most useful. When not given on both main card and subject cards refer from the cards where the contents are not given to the card or cards where they are; e. g. if given on the author card, say on the subject card "For contents see entry under author's name." If contents are given on only the subject cards, say, for example, on the author card "For contents see entry under subject heading CHARITIES—COLLECTIONS or SOCIOLOGY—COLLECTIONS" (adding, in "subject style", to the general part of the direction, the specific headings under which the contents are given).

Rubber stamps for "Contents" and for these general references may be used for the sake of distinctness. (See *Cutter, 348.*)

75 Inclusion and form. Generally omit a preface or an introductory chapter unless for some reason specially important. Contents may be taken from the title-page, table of contents, or chapter headings. The wording may be shortened by the omission of unimportant phrases, even at beginning of chapter titles. Do not use . . . for omissions. *Usually* omit personal titles in contents, but use Mrs, as the names or initials following are sometimes those of the writer's husband, not of the writer herself. Sometimes also it is better to use other titles (such as would be given in author headings) if they add weight to the authority, e. g. chapters on military or naval subjects by generals, admirals etc. Titles of nobility are often to be given when they precede the name.

The form of personal names should be the one given in that part of the book from which the contents are taken, but may often be shortened; e.g. for *subjects* of chapters the full form (if given in the book) may be used, or secondary fulness, or, in the case of persons so well known that there would be no question as to identity, the surname only. For authors of chapters generally use secondary fulness on the basis of the form in the book, except that for married women it is better to treat the maiden name like given names; i. e. use the initial without ( ), in order to obtain uniformity of treatment without the necessity of looking up the

names, which would require an expenditure of time not warranted for names where the filing of cards and serious questions of identity were not involved.

Spacing. When the author's name precedes the title of the chapter leave one-half centimeter between unless the author's name is followed by a personal title, in which case one-half centimeter should be left between the name and personal title and a centimeter before the title of the chapter.

76 Arrangement. The paragraph arrangement recommended by the *A. L. A. rules* has the advantage of compactness, but the advantage of distinctness is on the side of arrangement in columns, this advantage often being increased by an alphabetic arrangement by authors, by subjects, or by titles when distinctive (as in a volume of short stories). Even when the order of chapters in the book is followed and the contents are arranged by title the result is much clearer if a separate line is given to each title when at all distinctive. The column arrangement is therefore in general to be preferred, specially for manuscript or typewritten work. It is particularly valuable for sets of works like Shakespeare or Scott, when covering many volumes, as, by alphabetic arrangement, it enables the reader to find readily any desired title with the number of the volume in which it is published, e. g.

822.33 J	Shakespeare, William, 1564-1616. Works; ed. by William Aldis Wright; the Cambridge Shakespeare, N.Y. Mac- millan, 1894-95. 9v. 23½cm.	
	Contents:	
v.3	All's well that ends well.	
v.8	Antony and Cleopatra.	
v.2	As you like it.	
v.1	Comedy of errors.	
v.6	Coriolanus.	
v.8	Cymbeline.	
		See next card

For paragraph arrangement for the same set see *A. L. A. catalog, 1904*, pt 1, p. 221, where, in order to find "Antony and Cleopatra", it is necessary to look through 11 lines of fine print, while by column arrangement any title may be found at once by looking in its alphabetic place.

Uniformity in method is not essential, even in the same library. Some books are best treated through the paragraph arrangement, with items given in the order of the book, others through the column arrangement, sometimes in the order of the book, sometimes alphabetic.

77 **Position.** Generally omitting one line after the collation or series note, but on the line following any miscellaneous notes which may be given, write or stamp the word Contents, at the second indention. If the word is *written,* either by pen or on the typewriter, it is better to underline it, for the sake of distinctness.

If column arrangement is used, begin the statement of the contents on the line following the word, but with paragraph arrangement begin it on the same line.

If the omission of a line would necessitate the use of a second card for contents which might otherwise be wholly entered on the first card, the word Contents should preferably be given on the line immediately following the collation or series note.

78 **Indention.** When paragraph arrangement is used begin at the second indention, coming back to the first indention for subsequent lines.

When column arrangement is used begin each item of the contents at the second indention. For subsequent lines indent one-half centimeter further, to make the beginning of each item stand out more clearly.

In paragraph arrangement the volume numbers etc. are included as a part of the paragraph; in column arrangement they are written between the vertical lines. An intermediate treatment is to regard the contents of each volume as a single item, placing the volume number between the vertical lines and keeping the contents of that volume at the inner ruling. With this treatment the further one-half centimeter indention is not of value, as the volume number is the feature of the division.

79 **Punctuation.** For illustrations of punctuation see the following samples.

Sample cards

1 Work by a single author in one volume; alphabeted by title in a column

D263e
Davis, Richard Harding, 1864-1916.
(The) exiles, and other stories...
N.Y. Harper, 1903 [c1894]
321p. 16pl. port. 20cm.

Contents:
An anonymous letter.
The boy orator of Zepata City.
The exiles.
His bad angel.
The right of way.
The romance in the life of Hefty Burke.
The writing on the wall.

2 Same; paragraph arrangement in the order of the book

D263e
Davis, Richard Harding, 1864-1916.
(The) exiles, and other stories...
N.Y. Harper, 1903 [c1894]
321p. 16pl. port. 20cm.

Contents. — The exiles. — The writing on the wall. — The right of way. — His bad angel. — The boy orator of Zepata City. — The romance in the life of Hefty Burke. — An anonymous letter.

3 Work by a single author, in two volumes; column arrangement, regarding the contents of each volume as a single item

301 S93		SOCIOLOGY. Stuckenberg, J:H:W. 1835-1903. Sociology, the science of human soci- ety. N.Y. Putnam, 1903. 2v. 22cm. Contents: v.1 Definition. — Relation of sociology to the special social sciences. — Na- ture of society. — Social evolution. v.2 Three great eras of social evolu- tion. — Sociological ethics.

4 Same work; paragraph arrangement

301 S93		SOCIOLOGY. Stuckenberg, J:H:W. 1835-1903. Sociology, the science of human soci- ety. N.Y. Putnam, 1903. 2v. 22cm. Contents. — v.1: Definition; Relation of sociology to the special social sci- ences; Nature of society; Social evolu- tion. — v.2: Three great eras of social evolution; Sociological ethics.

5 Work in one volume by more than one author; column arrangement; alphabeted by authors

104 S93	Sturt	PHILOSOPHY — ADDRESSES, ESSAYS, LECTURES. Sturt, H:[C.] 1863- ed. Personal idealism: philosophical essays by eight members of the University of Oxford. Lond. Macmillan, 1902. 393p. 23cm. Contents: Bussell, F.W. The future of ethics: effort or abstention? Gibson, W.R.B. The problem of freedom in its relation to psychology. See next card

		2
104 S93		Marett, R.R. Origin and validity in ethics. Rashdall, Hastings. Personality, human and divine. Schiller, F.C.S. Axioms as postulates. Stout, G.F. Error. Sturt, Henry. Art and personality. Underhill, G.E. The limits of evolution.

6 Same work; paragraph arrangement in the order of the book

104 S93		PHILOSOPHY — ADDRESSES, ESSAYS, LECTURES. Sturt, H:C., 1863- ed. Personal idealism: philosophical essays by eight members of the University of Oxford. Lond. Macmillan, 1902. 393p. 23cm. Contents. — Error, by G.F.Stout. — Axioms as postulates, by F.C.S.Schiller. — The problem of freedom in its relation to psychology, by W.R.B.Gibson. — The limits of evolution, by See next card

		2
104 S93		G.E.Underhill. — Origin and validity in ethics, by R.R.Marett. — Art and personality, by Henry Sturt. — The future of ethics: effort or abstention? by F.W.Bussell. — Personality, human and divine, by Hastings Rashdall.

7 Work in more than one volume by more than one author; column arrangement

597 J37		FISHES. Jardine, Sir William, 7th bart, 1800-1874, ed. Naturalist's library: ichthyology... Edin. Lizars, 1835-43. 6v. illus. col.plates, 6 port. 18cm. Contents: v.1 Jardine, Sir William, 7th bart. The perch family. v.2 Bushnan, J:S. Nature, structure and economical uses of fishes. See next card

		2
597 J37	v.3	Schomburgk, Sir R.H. Fishes of Guiana, pt 1.
	v.4	Hamilton, Robert. British fishes, v.1.
	v.5	Schomburgk, Sir R.H. Fishes of Guiana, pt 2.
	v.6	Hamilton, Robert. British fishes, v.2.

Same work; paragraph arrangement

597 J37		FISHES. Jardine, Sir William, 7th bart, 1800-1874, ed. Naturalist's library: ichthyology... Edin. Lizars, 1835-43. 6v. illus. col.plates, 6 port. 18cm. Contents. — v.1: The perch family, by Sir William Jardine. — v.2: Nature, structure and economical uses of fishes, by J:S. Bushnan. — v.3: Fishes of Guiana, pt 1, by Sir R.H. Schomburgk. — v.4: British fishes, v.1, by Robert Hamilton. — v.5: Fishes of Guiana, pt 2, by Sir R.H. Schomburgk. — v.6: British fishes, v.2, by Robert Hamilton.

80 Substitutes for contents. *a In title.* If contents are given on the title-page as a part of the title and are not too long they may often be given in the same way on the cards instead of as a separate item; e. g.

304 G54		Gladden, Washington, 1836-1918. Social facts and forces: the factory, the labor union, the corporation, the railway, the city, the church. N.Y. Putnam, 1897. 335p. 19½cm.

b In general note. When authors are well known but chapter headings do not add materially to the knowledge concerning the contents of the book, the important part of the information may be given in a note, in some such form as: With chapters by Charles Darwin, John Fiske and T: H: Huxley.

When there are too many authors to be named, a selection of the most important "and others" may be given.

c Condensed. Another method of condensing contents in a note may be illustrated by Carlyle's *Heroes and hero-worship,* where the chapter headings begin with the same phrase, e. g. The hero as divinity: Odin; The hero as prophet: Mahomet; The hero as poet: Dante, Shakspeare; etc. This may be given in a note; as, Six lectures delivered in 1840, treating of the hero as divinity (Odin), prophet (Mahomet), poet (Dante, Shakspeare), etc.

INCOMPLETE WORKS

81 How received. Incomplete works may come into a library in various ways, sometimes through the gifts of sets of which one or more volumes are lacking, most frequently through the publication of a work in volumes or parts issued at more or less regular intervals.

Periodicals and similar publications, which are planned to continue indefinitely, will be taken up later, the present treatment being only for books which have certain definite limits.

82 Information liable to change. The distinctive feature in the treatment of incomplete works is the use of pencil in recording any information liable to change, such changes occurring most frequently in imprint date and statement of volumes.

a First and last volumes both at hand. If the library has the larger part of a set, including the first and last volumes, it is generally best to catalog the set as though complete, adding a note in pencil of the missing volumes, e. g. for a set of 17 volumes, of which v. 3-4, 8 and 11 are lacking, give 17v. in the collation and add in a *pencil* note, Wanting: v. 3-4, 8, 11. Such notes should always be in pencil, in order that they may be easily erased when no longer needed.

b First or last volume wanting. If either the first or last volume is wanting it is better to give in the collation *in pencil* an exact statement of the volumes at hand, using pencil in the imprint date for either the first or last date or for both, according to whether the first or last volume or both are wanting, e. g. if in a set of 17 volumes v. 3-4 and 17 are wanting, it is better to give in the collation *in pencil,* in the volume place, v. 1-2, 5-16, using pencil also for the last imprint date, as the date of the last volume when published may differ.

When either the first or last volume is wanting this second method is generally preferable, as the imprint dates for the volumes in hand, followed in the collation by the number of volumes in the complete set, would imply that all the volumes of the set were published within those dates, which might not be true.

For a work in process of publication it is well to give in a pencil note the number of volumes which is expected to constitute the entire set: as, Designed to be complete in 8v.

c Small part of a set. If the library has only a small part of a set it is better to give in pencil in the collation the exact statement of volumes at hand, as there is an absurdity in saying first that the library has the set (as indicated by the full number of

volumes) and then adding in a note the statement that *most* of the volumes are wanting.

d Imprint date liable to change. If all the volumes in the library at the time of cataloging have the same imprint date, sufficient space should be left after this date on the card to allow for an additional date if necessary. If the first volume of the set is lacking, the first imprint date or the last one or two figures of this date should be in pencil unless it is known that v. 1 was published in that year, similar treatment being followed for the last date when the last volume is lacking.

If both the first and last volumes are at hand it is generally satisfactory to give the imprint dates in ink, even if in the collation the volume statement is given in pencil, as specified in *c*.

83 Added entries. On added entry cards the use of pencil should correspond to that on the main card, for imprint date and volume numbers. Also the pencil note should be given for missing volumes if the set is cataloged as though complete.

84 Contents. Contents in incomplete works are more often important that in complete; e. g. if a cyclopedia in process of publication has appeared only as far as M it is convenient for the reader who wants something in R to have the facts given him on the card. In such a case the simplest form is a pencil note, e. g. v. 1-4, A-M. In such a work as Murray's *New English dictionary,* which came out in irregular parts as they were finished, a more detailed statement was necessary, e. g. in the collation, in pencil, v. 1-5; v. 6, pt 1-4; v. 7, pt 1-2; v. 8, pt 1; with a pencil note in the form of contents:

v. 1-5 A-K.
v. 6, pt 1-4 L-Lock.
v. 7, pt 1-2 O-Outing.
v. 8, pt 1 Q.

a Alphabetic contents. In works arranged alphabetically such notes may generally be given in pencil since they will seldom be needed after the set is finished, but occasionally a set ceases publication before completion and in such cases the facts should be given in ink, e. g. for Sabin's *Dictionary of books relating to America,* the collation in ink would give, v. 1-19; v. 20, p. 1-196; with a note in ink: Ends with Henry Smith.

b Chronologic contents. With histories and other books arranged chronologically the period covered by the different volumes) and then adding in a note the statement that *most* of

section of a cyclopedia, and therefore the contents may often, to advantage, be given in ink, separately for each volume unless these are too numerous, leaving space for missing volumes, but if the volumes are numerous and are coming out in regular order the contents may be condensed and given as a note on the plan suggested above for cyclopedias; e. g. in the case of Evans's *American bibliography* the volume statement in the collation should be given in pencil as v. 1-8. The contents may be given in ink for each volume as

Contents:

v. 1 1639-1729.
v. 2 1730-1750.
v. 3 1751-1764.
v. 4 1765-1773.
v. 5 1774-1778.
v. 6 1779-1785.
v. 7 1786-1789.
v. 8 1790-1792.

or it may be given in pencil as a note, e. g.

v. 1-8 1639-1792.

c Contents on both author and subject cards. In incomplete works the contents are more likely than in complete works to be of equal value on both the author and the subject cards, as the reader may be looking under the author's name for the special book or under the subject heading to see just what the library has on the subject.

Sample cards

1 Main card; v.1 missing

(In this and following cards, script indicates the use of pencil.)

828 W926	Wordsworth, William, 1770-1850. Grosart...	Prose works...ed...by Alexander B. Lond. Moxon, 1876. v. 2-3, 32½cm. Contents: v. 2 Aesthetical and literary. v. 3 Critical and ethical.

2 Editor card for same

828
W926

Grosart, Alexander B[alloch] 1827-
1899, ed.
Wordsworth, William.
Prose works. 1876. v.2-3.

3 Main card; v.2 missing

828
W926

Wordsworth, William, 1770-1850.
Prose works...ed...by Alexander B.
Grosart... Lond. Moxon, 1875-76.
3v. 22½cm.

Contents:
v.1 Political and ethical.
v.2 Wanting.
v.3 Critical and ethical.

4 Editor card for same

828
W926

Grosart, Alexander B[alloch] 1827-
1899, ed.
Wordsworth, William.
Prose works. 1875-76. 3v.

v.2 wanting.

PSEUDONYMS AND OTHER PEN NAMES

85 Definitions of pseudonym. An assumed name under which a person writes. *A. L. A. rules,* pref. p. 15.

A fictitious name assumed by an author to conceal his identity. *Cutter,* p. 21.

86 Entry.[1] *a Choice of heading.* Enter under the best known form, whether pseudonym or real name. In case of doubt use real name, as it will probably tend to become more familiar.

b Entry under pseudonym. If the entry is made under the pseudonym write the name according to the rules for entry under an author's real name, except that all personal titles used in the pseudonym should be included on the cards, even though they are such as would not ordinarily be used in author headings. One centimeter (four typewriter spaces) after the name and any personal titles which may be used write the abbreviation "pseud."

Real name in heading or on guide card. Do not give the real name in the heading, as it seems doubtful whether to the person who looks under the pseudonym the real name is of sufficient interest to justify the extra work of writing it on all cards. For a writer of whose works the library is likely to have a large number, and in other cases when convenient, a *guide card* giving the facts may well be used at the beginning of the works, e. g.

Craddock, Charles Egbert, pseud. of Mary Noailles Murfree, 1850-.

As the guide card is written only once both pseudonym and real name should be written in full.

Probably to readers looking under the pseudonym the real name would be of less value than to the users of the other cards for the same book, and if in any library it is found that on any of the cards the real name is of value it should regularly be added on all cards for that author, using for the real name the secondary fulness, not inverted, with personal titles (adding dates, where customarily used); e. g. on the main card:

Craddock Charles Egbert, pseud. of M..N. Murfree, 1850-

on title card:

(The) storm centre: a novel. 1905.

Craddock, C: E. pseud. of M..N. Murfree.

Probably, however, if the real name was well enough known to add to the value of the cards the entry would be made under the real name instead of under the pseudonym.

c Entry under real name. When a book published under a pseudonym is entered under the real name do not add the pseudonym in the heading but give it as a part of the title, not inverted, using

[1] An extended discussion of the treatment of pseudonymous works is given in *Cutter, 7, 97, 204-205.*

the same fulness as on the title-page, with personal titles, retaining even those which would not be used in headings for real names. Add [pseud.] in the book title, after the name with its personal titles, to explain the relation to the author heading.

The objection to adding the pseudonym in the heading is that while the headings for all the books of an author should be uniform, sometimes the same author publishes some books under one pseudonym, some books under another and some books under his own name; e. g. different works by Washington Irving appeared variously under the pseudonyms "Jonathan Oldstyle", "Diedrich Knickerbocker" and "Geoffrey Crayon." The inclusion, in the title, of a pseudonym used on the title-page of that special book or edition represents the facts more exactly.

d Both real name and pseudonym on title-page. Sometimes both the real name and the pseudonym are given on the title-page. In such cases enter under the real name. Include the pseudonym in the title if it is given conspicuously on the title-page but not if it is given in small type, subordinate to the real name and merely intended to identify the author with the writer of other books published under the pseudonym.

e Double entry. A possible treatment for all authors or for very prominent authors is to make double entry; i. e. main entry under the real name, with a brief entry under the pseudonym with results resembling a series card; e. g. main entries for George Sand's books might be made under her real name, Dudevant, Mme Amantine Lucile Aurore (Dupin) 1804-1876, with brief added entries under the pseudonym; e. g.

	Sand, George, pseud. of Mme A.L.A. (Dupin) Dudevant.	
D845m	Mauprat. 1898.	
D845b	The bagpipes. 1900.	
D845s	The snow man. [c1870-98]	

Contrary to the direction given in the note under 86*b*, the real name is, in this sample, given in the heading in addition to the pseudonym, as otherwise the form under which the main entries are made would not be represented.

Since this card is on the plan of a series card, if the heading had occupied only one line a blank line would have been left before the first entry for an individual book.

87 **Name references.** Whether the entry is made under the pseudonym or under the real name, a reference should be made from the unused form to the form used; e. g.

Murfree, Mary Noailles, 1850-
Craddock, Charles Egbert, pseud.
Twain, Mark, pseud. see
Clemens, Samuel Langhorne, 1835-1910.

If a pseudonym is likely to be looked for under the first as well as under the last part, a reference from the former also should be made; e. g. it might be thought desirable to say in addition to the reference above:

Mark Twain, pseud. see
Clemens, Samuel Langhorne, 1835-1910.

If preferred, a longer form, corresponding to the alternative for "see" subject references, may be used; as,

Murfree, Mary Noailles, 1850- see
Books by this author will be found in this catalog under the heading: Craddock, Charles Egbert, pseud.

For indention see sample card 7, below.

88 **Title cards.** Title cards should regularly be made for books published under pseudonyms, i. e. those books in which the pseudonym alone represents the author on the title-page, or those books in which both pseudonym and real name are given but the pseudonym is more prominent. This rule includes books of which the titles are not distinctive and for which title cards would not ordinarily be made, but the following classes may be excepted:

a Individual biographies whose titles begin with either the surname or the forenames of the biographee, the subject card for the biographee being sufficient.

b Other books where the first word of the title would be the entry word of the subject heading, unless this word would introduce so many entries that the title as such would be likely to be overlooked.

c Other books whose titles begin with a personal name under which some other added entry is made, e. g. the name of an editor; as, *Woodfall's Junius.*

89 **Pen names which are parts of real names.** *a Heading reference.* If a writer publishes his books under a part of his real name it can not properly be called a fictitious name and therefore should not be labeled "pseud." but reference should be made as in the case of pseudonyms from the form not used for entry to

the one preferred, the entry generally being under the full name.

b Name in title. If the pen name appears as a part of the author heading it is unnecessary to repeat it in the title of the book.

c Title cards. Title cards should be made as in the case of pseudonymous books.

90 **Sobriquets, nicknames etc.** In a few cases, chiefly names of artists, a universally used sobriquet or nickname is to be selected as entry word, provided it is not one of the forenames of the person in question. *A. L. A. rules, 39.*

For additional examples see *A. L. A. rules, 39,* and *Cutter, 24a.*

Sample cards

1 **Author card for book entered under pseudonym, real name not known**

(Quotation marks used on the title-page)

940.44
F62

"Flight", pseud.
(The) flying Yankee... N.Y. Dodd, 1918.
248p. plates, 19½cm.

2 Subject card for same

940.44
F62

EUROPEAN WAR, 1914- — AERIAL OPERATIONS.
"Flight", pseud.
(The) flying Yankee... N.Y. Dodd, 1918.
248p. plates, 19½cm.

3 Title card for same

940.44
F62

(The) flying Yankee. 1918.
"Flight", pseud.

4 **Author card for book published under pseudonym but entered under real name**

817
C625t

Clemens, Samuel Langhorne, 1835-1910.
(A) tramp abroad, by Mark Twain pseud.,... N.Y. Harper [c1879-99]
2v. in 1, 6pl. 20½cm.

5 Title card for same

817 C625t		(A) tramp abroad. [1879-99] 2v. in 1. [Clemens, S:L.]

6 Reference card

		Twain, Mark, pseud. see Clemens, Samuel Langhorne, 1835-1910

(or) 7

		Twain, Mark, pseud. Books by this author will be found in this catalog under the heading: Clemens, Samuel Langhorne, 1835-1910.

8 Author card for book entered under pseudonym, real name known

H682r	Hobbes, John Oliver, pseud. Robert Orange. N.Y. Stokes [1899] 341p. 19cm.	

9 Title card for same

H682r		Robert Orange. [1899] Hobbes, J:O. pseud.

10 Reference from real name

Craigie, Mrs Pearl Mary Teresa (Richards) 1867-1906, see Hobbes, John Oliver, pseud.

(or) 11

Craigie, Mrs Pearl Mary Teresa (Richards) 1867-1906.

Books by this author will be found in this catalog under the heading: Hobbes, John Oliver, pseud.

12 Main card for book entered under sobriquet

759.5 Correggio, [Antonio Allegri] known as,
q C82 1494-1534.
Oeuvres complètes du Corrége, et choix du Parmesan. Par. Didot [1864]
19p. 123pl. 31½cm. (Galerie des peintres les plus célèbres)

13 Subject card for same

(Secondary fulness same as author fulness, "Allegri" being the family name, and "Antonio" the single given name)

759.5 PAINTINGS — REPRODUCTIONS.
q C82 Correggio, [Antonio Allegri] known as, 1494-1534.
Oeuvres complètes du Corrége, et choix du Parmesan. Par. Didot [1864]
19p. 123pl. 31½cm. (Galerie des peintres les plus célèbres)

14 Reference from family name

		Allegri, Antonio, see Correggio, Antonio Allegri, known as, 1494-1534

(or) 15

		Allegri, Antonio. Works by this artist will be found in this catalog under the heading: Correggio, Antonio Allegri, known as, 1494-1534.

ANONYMOUS BOOKS

91 Definitions. A book is considered anonymous if the author's name does not appear in the book itself. *A. L. A. rules,* pref. p. 13.

Published without the author's name. Strictly a book is not anonymous if the author's name appears anywhere in it, but it is safest to treat it as anonymous if the author's name does not appear in the title. Even when the author's name is given in the second or a later volume the work is to be treated as anonymous if the first volume does not give the author's name. Note that the words are "in the title," not "on the title-page." Sometimes in government publications the author's name and the title of his work do not appear on the title-page but on a page immediately following. Such works are not to be treated as anonymous. *Cutter,* p. 13.

92 Treatment. Anonymous books fall into two classes: (*a*) those of which the authors are known, and (*b*) those of which the authors are unknown.

The general treatment of anonymous books is described below. For titles changed in successive volumes, see *A. L. A. rules, 113;* for different spellings of the first word of the title (e. g. "inquiry" and "enquiry"), for related anonymous works and for translations of anonymous works, see *A. L. A. rules, 116-118.*

a Author known. The treatment of an anonymous book whose author is known does not differ in the form of the cards from the treatment of books as previously considered, the main entry being made under the author's name and (in exact work) such parts of the name bracketed as are not given in the title of the book, in the case of anonymous books the brackets being placed around the *entire* name.

Exception: For sacred books, anonymous classics and corporate headings, to be treated later, brackets are not used to show that the name is not given in the title of the book.

(1) Identifying phrases. Phrases in the title of the book, identifying the author, may be included in or omitted from the title on the cards for books of which the author is known, according to the cataloger's judgment as to their importance. Although these phrases represent the author's name and information about the author, it is better (in exact work) to use . . . to indicate their omission either wholly or in part.

(2) Title cards. Title cards should be made in all cases.

When the author's name is not in the title of the first volume of a set, but is in that of one of the other volumes, make both author and title entries but do not inclose the author's name in brackets.

b Author unknown. (1) Main entry. The treatment of anonymous books of which the author is not known does not differ in principle from that in previous work. Since the author's name is unknown it is obviously impossible to make the main entry under his name, but the top line, being the regular place for his name, is left blank (except for the call number) in order that the name may be filled in later if found. The title is written in its regular place on the second line, beginning at the second indention, and as this is the main card, the regular rules for title, imprint and collation for main cards are followed, accession numbers and tracing being given on the back.

(2) Added entries. Added entry cards; i. e. for subjects, editors etc. are made as usual, leaving a blank line in the regular place for the author's name, *except* on series cards and inside the ( ) in analytics (to be taken up later).

(3) Identifying phrases. Phrases in the title of the book, furnishing a clue to the author's identity, should be included on the cards for books of which the author is not found; e. g. "by a member of Congress", "by the author of——". If several books are mentioned as the work of the author, only the first or the best known need be given on the cards, the other titles being represented (in exact work) by . . .

(4) Author found after book is cataloged. If the anonymous book is first cataloged without the author's name and the name is afterwards found, this name should be filled in, in its regular place on all cards, following the regular rules for author and secondary fulness.

(5) Title cards. As the main card for an anonymous book with the author not found is filed under its title, no other title card is necessary but if the author is later found and filled in, a new card in the regular form for a title card should be made.

When this new card is made, its tracing on the back of the main card should not be forgotten.

c Anonymous books—By the author of. When an anonymous work of undiscovered authorship bears on its title-page such a phrase as "by the author of", enter it under its title with an added entry under the title quoted, followed by the words "Author of" If different titles are thus used by an author at various times, make the added entry under the title most frequently referred to, or, in case of doubt, under one of his best known or earlier works. Refer from the title of each work to the title thus chosen. *A. L. A. rules.* 114.

The added entries under the title referred to should be on the plan of a series card, as suggested for pseudonyms under section 86*e;* e. g. supposing that the author of *Elizabeth and her German garden* was unknown, the added entries would take the following form:

	Elizabeth and her German garden, Author of.	
E43p		Pious pilgrimage. 1901.
E43e		Elizabeth and her German garden. 1900.
E43a		Adventures of Elizabeth in Rügen. 1904.
E43pr		Princess Priscilla's fortnight. 1905.

the main entry for each book being made under its own title, with the note:

For other works by the same author see
Elizabeth and her German garden, Author of

While the added entry is to be made in each case for books falling under this rule the note should not be given until other books are listed under the same added entry heading.

If in the sample above, which resembles a series card, the author heading had occupied only one line, a blank line would have been left before the first title, as on regular series cards.

d Reference from well-known titles. Occasionally in the case of authors who have been identified but who have published many of their books under a phrase identifying them with a special title a reference from this title may be convenient, if the book itself is not in the library; as,

Schönberg-Cotta family, Author of,
see
Charles, Mrs Elizabeth (Rundle) 1828-1896

INITIALS

Books are occasionally published, not under the author's name but under initials, asterisks or some other slight representation of his name. These books, like anonymous and pseudonymous books, fall into two classes: (1) those of which the author is known; (2) those of which he is still unknown.

93 **Author's name known.** *a Main entry.* When, for a book published under initials or other slight representation of the author's name, the author's name is known, the main entry is, as usual, made under his name, the supplied parts of the name being bracketed in exact work.

b Added entries. The *usual* added entries should be made, but title cards should be made with the same liberality (in accordance with the same rules, but subject to the same exceptions) as for pseudonymous works (section 88).

c Treatment of the initials. Aside from the *usual* added entries the publication of the initials on the title-page introduces a special feature. Since the initials are employed to represent the author's name they are similar in nature to a pseudonym and call for some form of recognition in the catalog. This recognition may be covered by any one of three methods of treatment, two cards being called for in each case, one under the initials with the one given last on the title-page given first on the cards (corresponding to the usual inversion of the author's name in author headings, and therefore designated in the following pages as "initials inverted") and the other under the initials in title-page order.

(1) Method 1: general secondary entries. Two general secondary entries may be made, one under the initials inverted and one under the initials in title-page order (see samples 4-5 below), the initials being retained in the title (or mentioned in a note) to justify the entry.

(2) Method 2: references from initials without book title. Two references to the author's name (in the full form for an author heading) may be made, one from the initials inverted and one from the initials in title-page order (see samples 6-9 below).

(3) Method 3: references from initials with book title. Two references to the author's name (in the full form for an author heading) may be made, one from the initials inverted and one from the initials in title-page order, the initials

being followed in each case by the title of the book (beginning, on the line below the initials, at the second indention, with first indention for subsequent lines) and, at intervals of one centimeter, the imprint date (or its substitute) and the number of volumes if more than one (see samples 10-13 below). Since these references are for a special book they should also carry the call number, which makes them in effect added entries, involving the necessity for their being traced on the main card.

Although the reference character of these cards would serve to justify second indention for the initials and third indention for the title, it is better to use regular author and title indention, in order to conform to the indention desirable when the reference is from the author's full name with title (see Changed titles, section 97*b*(1)(*a*) below), where the reference cards should be alphabeted in with the full entries for the author.

Relative advantages. The first of these methods seems for the majority of cases the most satisfactory, since it gives to the reader at once the main facts, including the call number, thereby preventing the annoyance so often felt at being told to look elsewhere, while at the same time it occasions the cataloger very little more work, when only a single book is involved. Even if several books by the same author are published under his initials the convenience of the reader would still seem more than an offset to the slight extra work on the part of the cataloger, and this method has a special advantage over Method 2, in cases where the same initials have been used by different authors. Another very important advantage is that of uniformity with the most satisfactory treatment of books published under initials and cataloged while the author is still unknown, where the anonymous method (section 94*a* below) is followed.

When, however, *many* books are *known to have been published* under a combination of initials representing a certain author, e. g. A. L. O. E.[1] (even though they are not largely represented in the library) it is recommended that Method 2 (i. e. reference from initials to author's name) be used, as in the case of pseudonyms. If at any time, having started with Method 1, it seems best to abandon it for Method 2, this may be done by removing from the catalog the general secondary entries and substituting the reference cards, being careful to remove also or cancel the tracing for the general secondary entries, on the main cards.

Method 3 is a combination of Methods 1 and 2, resulting in the form of a reference card, but with the same information as a general secondary card, and the statements given above as to the relation of Method 1 to Method 2 would apply equally to Method 3, including the statement regarding the substitution of Method 2, if at any time desired.

[1] In this case the letters used represent not the initials of the author's actual name, "Charlotte Maria Tucker", but a descriptive phrase, "A lady of England". The same principle, however, would apply when the letters used were really the initials of the author's name.

Sample cards

1 Main card for book published under initials, name found

365
N52

Nevill, Lord William Beauchamp,
1860-
Penal servitude; by W.B.N... N.Y.
Putnam, 1903.
308p. 19½cm.

2 Corresponding subject card

365
N52

PRISONS.
Nevill, Lord W:B. 1860-
Penal servitude; by W.B.N... N.Y.
Putnam, 1903.
308p. 19½cm.

3 Corresponding title card

365
N52

Penal servitude. 1903.
Nevill, Lord W:B.

4-5 General secondary entries

4 Under initials inverted

365
N52

N., W.B.
Nevill, Lord W:B.
Penal servitude; by W.B.N. 1903.

5 Under initials in title-page order

365
N52

W.B.N.
Nevill, Lord W:B.
Penal servitude; by W.B.N. 1903.

(or) 6-9 References from initials without book title

6-7 From initials inverted

6

N., W.B. see
Nevill, Lord William Beauchamp, 1860-

(or) 7

N., W.B.

Books by this author will be found in this catalog under the heading: Nevill, Lord William Beauchamp, 1860-

(also) 8-9 From initials in title-page order

8

W.B.N. see
Nevill, Lord William Beauchamp, 1860-

(or) 9

W.B.N.

Books by this author will be found in this catalog under the heading: Nevill, Lord William Beauchamp, 1860-

(or) 10-13 References from initials with book title; call number given

10-11 From initials inverted

10

(When, as in the forms used in samples 10 and 12, the book title is included in the part referred from, the word "see" is written on the line below the title (with its date and number of volumes when more than one) according to Library of Congress usage.)

365 N52	N., log	W.B. Penal servitude. 1903, see Nevill, Lord William Beauchamp, 1860-

(or) 11

365 N52	N., log	W.B. Penal servitude. 1903. Full entry to be found in this cata- under the heading: Nevill, Lord Wil- liam Beauchamp, 1860-

(also) 12-13 From initials in title-page order

12

365 N52	W.B. log	N. Penal servitude. 1903, see Nevill, Lord William Beauchamp, 1860-

(or) 13

365 N52	W.B. log	N. Penal servitude. 1903. Full entry to be found in this cata- under the heading: Nevill, Lord Wil- liam Beauchamp, 1860-

94 Author's name unknown. For books published under initials or other slight representations of an *unidentified* author's name two methods of treatment are presented: (*a*) on the plan of anonymous books, *A. L. A. rules;* and (*b*) by the use of the initials etc. as author heading, *Cutter.*

a Anonymous treatment. Enter under title books in which initials, asterisks, or other typographical devices, not identified, are used in place of the author's name. Make added entry or reference under the initials (both first and last letters), asterisks, etc. *A. L. A. rules, 115.*

For illustrative examples of such books see *A. L. A. rules, 115.*

As shown in the following samples, on *all* cards a line is left blank for the author's name to be filled in later if found, as previously in the case of an anonymous book. In the title the initials are included, as on the title-page, since they are what the author has chosen to represent him and since, not being given author treatment under this method, they would not, in most cases, otherwise appear on the cards. When, as frequently happens, the initials do not appear on the title-page but are signed to the preface, to the dedication or to letters (of which the book may consist) they should be accounted for on *all* cards by a note, e. g. Preface (or Dedication, or Letters, as the case may be) signed "L. M. T."

(1) General secondary entries under initials. The chief feature distinguishing the treatment of these books from that of really anonymous books consists in the general secondary entries made under initials (both inverted and in title-page order). In the initials we have on the title-page what represents the author's name and yet is not on the cards given author treatment. These initials may therefore be regarded as coming under the definition for general secondaries (section 45), i. e. "entries made for individuals . . . etc. having some kind of author connection with the book . . . yet not really that of author . . ." and by making the entries in the form of general secondaries they conform in appearance to the other added entries for the same book.

(2) Author's name found later. As in the case of really anonymous books (section 92*b* (4) above), if the author's name is found after the book is cataloged, it should be filled in, in its regular place on the cards already made, following the regular rules for author and secondary fulness; and, again as in the case of anonymous books (section 92*b* (5) above), a *new title card* should be unnecessary while the main card was filed under the title.
made in the regular form for a title card, such card having been

If, after the author is identified, references are preferred to general secondary entries for the initials, the substitution may be made at this time, as suggested for the substitution of Method 2 for Method 1, in the note under 93*c*, care being taken to remove the tracing for the general secondaries, from the main card.

14-18 Author unidentified; main entry under title

14 Main entry

940.481
L65
er,
Bost.

Letters of a Canadian stretcher bear-
by R.A.L.; ed. by Anna Chapin Ray.
Little, 1918.
288p. 19½cm.

15 Corresponding subject card

940.481
L65
er,
Bost.

EUROPEAN WAR, 1914- — PERSONAL NARRATIVES.

Letters of a Canadian stretcher bear-
by R.A.L.; ed. by Anna Chapin Ray.
Little, 1918.
288p. 19½cm.

16 Editor card

940.481
L65
er,

Ray, Anna Chapin, 1865- ed.

Letters of a Canadian stretcher bear-
by R.A.L. 1918.

17 General secondary under initials inverted

940.481
L65
er,

L., R.A.

Letters of a Canadian stretcher bear-
by R.A.L. 1918.

18 General secondary under initials in title-page order

940.481 L65		R.A.L.
	er,	Letters of a Canadian stretcher bearer, by R.A.L. 1918.

b Initials etc. used as author heading. In *Cutter 96,* is found the direction to enter under "part of the author's name when only a part is known . . . initials are to be used whether they are in the title or only signed to a preface or to the text or are otherwise known."

When this thoroughly logical system is adopted the main entry for the book is made under the initials *inverted* (i. e. with the initial given last on the title-page given first on the card), corresponding to the customary inversion of the author's name. On added entry cards the author item holds the same relation to the heading used for the main entry as in the case of books where the author's name is known, a space being left after any initial on any card (whether main or added entry) where the name would be written out if known, on the principle observed in leaving space on cards, where for an author's forenames only the initials are known (see sample cards 19-28 below).

While space should be left in the heading on the main card for the filling in after initials if the name is found later, on the cards which are to be permanently filed under initials alone (as indicated in (1) and (2) below) no such space should be left between initials referred *from,* since there the names are not to be filled in (see samples 23-27 below, and 4-13 above).

(1) Treatment of initials in title-page order. Since, when following this method, the main entry is made under the initials inverted, *no extra card* is needed for that arrangement of the initials as long as the author's name is unknown, but the initials in title-page order should be recognized, and for this purpose the general secondary treatment is recommended, as for cases where the author's name is known (section 93), though either of the methods of reference there suggested (i. e. reference from the initials alone or from the initials with book title) *may* be used if preferred (see samples 23-27 below).

(2) Author's name found later. If, after the book has been cataloged under initials, the author's name is found, it should be filled in on the cards already made, according to the

regular rules for author and secondary fulness. An *extra card* should then be made for the initials inverted, which would be filed at the beginning of the entries under the entry initial, and therefore be separated from the main author entry. This extra card should be in the form of a general secondary or of a reference card, according to the treatment previously chosen for the initials in title-page order, which should in turn be influenced by the policy adopted for books published under initials, but whose author has been identified at the time of cataloging (section 93).

(3) Title cards. Title cards should be made for books entered under initials, asterisks etc. according to the directions for pseudonymous books, section 88.

19-27 Author unidentified; main entry under initials inverted

(Same book used for illustration as in samples 14-18. In the previous samples the book number "L65" was assigned from the Cutter tables for the entry word "Letters"; in the following samples the letter "L" standing alone represents the initial of the author's name, the remainder of which is unknown.)

19 Main entry

940.481 L., er, Bost.

R. A.
Letters of a Canadian stretcher bearer, by R.A.L.; ed. by Anna Chapin Ray. Boston, Little, 1918.
288p. 19½cm.

20 Corresponding subject card

940.481 L., er, Bost.

EUROPEAN WAR, 1914- — PERSONAL NARRATIVES.
R.A.
Letters of a Canadian stretcher bearer, by R.A.L.; ed. by Anna Chapin Ray. Boston, Little, 1918.
288p. 19½cm.

21 Editor card

940.481 L., er.

Ray, Anna Chapin, 1865- ed.
R.A.
Letters of a Canadian stretcher bearer, 1918.

22 Title card

940.481 L	L.,	Letters of a Canadian stretcher bear- er. 1918. R.A.

23 General secondary; initials in title-page order

940.481 L	L., er,	R.A.L. R.A. Letters of a Canadian stretcher bear- by R.A.L. 1918.

(or) 24-25 Reference from initials in title-page order, without book title

24

	L.,	R.A.L. see R. A.

(or) 25

	this R.	R.A.L. Books by this author will be found in catalog under the heading: L., A.

(or) 26-72 Reference from initials in title-page order, with book title; call number given

26

(For position of word "see", consult statement accompanying sample 10, above)

940.481 L	R.A. er. L.,	L. Letters of a Canadian stretcher bearer. 1918, see R. A.

(or) 27

940.481 L	R.A. er. log R.	L. Letters of a Canadian stretcher bearer. 1918. Full entry to be found in this catalog under the heading: L., A.

28 Author unidentified; initials combined with asterisks; entered under initials inverted: main entry

926.1 P	P*** inga sicia Elis	, J. L. H. Sketches of the character and writ- of eminent living surgeons and phy- ans of Paris; tr.from the French by ha Bartlett. Bost. Carter, 1831. 131p. 2 port. 19cm.

PARTIAL TITLES
BINDER'S TITLES, COVER TITLES, HALF-TITLES AND RUNNING TITLES
CHANGED TITLES, INCLUDING TRANSLATIONS UNDER DIFFERENT TITLES

Title cards under any of these specifications should be made either in place of or in addition to usual title cards, when sufficiently different from the title-page title, if the extra titles are such as are likely to be remembered and looked for, except when, as in the case of ordinary titles, a subject entry answers the need.

95 Partial title. *a Definition.* A catch title consisting of only a part of the title as given on the title-page, but applied only when the shortening consists in the omission of words which would be retained on a regular title card if made.

Occasionally the partial title is a shortened form beginning like the full title (e. g. partial title *Saints' rest,* full title *Saints' everlasting rest*) but more often it is a phrase which omits the first words of the full title; it may or may not be a subtitle or alternative title.

b Form of entry. The entry consists of the call number in its usual place; the partial title on the top line (written without . . . and without the date or number of volumes) beginning at the second indention but indented one-half centimeter further if it runs over the line; the author's name on the next line, in secondary fulness, as on ordinary title cards, beginning at the outer indention but for subsequent lines indented one-half centimeter to the right of the second vertical line; the title as given on the title-page on the next line, second indention, taking outer indention for subsequent lines, and followed at intervals of one centimeter by the imprint date (or its substitute) and the number of volumes if more than one. For the fuller title given after the author's name the . . . are to be used as on ordinary title or editor cards. A short title may be used but it should be long enough *to include the partial title.*

Sample cards

D314		Robinson Crusoe. Defoe, Daniel. Life and surprising adventures of Robinson Crusoe. 1903.

A567e	Andrews	(The) seven little sisters prove their sisterhood. Andrews, Jane. Each and all: the seven little sisters prove their sisterhood. [c1877-1905]

K14t	Kaler	Ten weeks with a circus. [Kaler], J.O. Toby Tyler; or, Ten weeks with a circus. [c1881]

For class work it is recommended that the full form of partial title card be used, but in libraries which do not aim at bibliographic exactness it will often be sufficient to make a card with the appearance of a regular title card, giving the call number, catch title with the date, number of volumes when more than one, and author's name, omitting the fuller title, but this method should not be used for the other title modifications treated below.

c Tracing. As the partial titles are added entries, they should be traced on the main cards, the abbreviation "pt t" being used. The word under which the entry is made should be added in curves when the catch phrase is not perfectly obvious.

96 Binder's titles, Cover titles, Half-titles and Running titles. *a Definitions.* The following definitions are taken from the *A. L. A. rules,* pref. p. 13-16.

Binder's title: The title lettered on the back of a book by the binder, as distinguished from the title on the publisher's original binding or cover. (*cf.* Cover title)

Cover title: The title printed on the original covers of a book or lettered on the publisher's binding, as distinguished from the title lettered on the back of a particular copy of the book by the binder. (*cf* Binder's title)

Half-title: A brief title, usually without author's name or imprint, printed on a leaf preceding the main title-page; called also bastard title.

Running title: The title repeated at the top of each page of the book or of a section.

b Form of entry. When any of these forms is merely a shortening of the title given on the title-page, the partial title form is generally to be preferred, as it is slightly simpler and would remain true (which would not always be the case with binder's or cover titles) when books were rebound. When special titles can not

properly be regarded as partial titles they should be noted on the main card and subject cards and should, in the heading on the special title cards, be followed by a comma and, at a distance of one centimeter, by the phrase "binder's title of", "cover title of", "half-title of", or "running title of", the remainder of the card being like that for the partial title; e. g.

1 Main card

973.24 F85	Freeman, Frederick, 1799-1883. ted Civilization and barbarism, illustra- and by especial reference to Metacomet [Mass.] the extinction of his race. Camb. Printed for the author, 1878. 180p. 22cm. Cover title: The aborigines, 1620 and after.

2 Cover title

973.24 F85		(The) aborigines, 1620 and after, cover title of Freeman, Frederick. Civilization and barbarism, illustra- ted by especial reference to Metacomet and the extinction of his race. 1878.

As in the case of partial title cards, the . . . and date and number of volumes when more than one are not used with the special title but are used with the real title as taken from the title-page, according to the rules for added short-entry cards.

97 **Changed titles.** *a Varieties.* Changed titles may include:

(1) Books reprinted with no change except in the title

(2) Revised editions under different titles, including books rewritten by the author

(3) Abridgments under different titles

(4) Different translations of the same work under different titles

b Treatment. Same work published under different titles: If a book has been published under two or more titles, make full entry

for each of the editions in the library and give in a note under each entry the other title or titles under which the book has appeared. If the library has but one of the editions, make full entry under this title and refer from the others. *A. L. A. rules, 143.*

Sample of treatment, three titles in the library

H644s

Hildreth, Richard, 1807-1865.
(The) slave; or, Memoirs of Archy Moore [pseud.] ...3d ed... Bost. Massachusetts anti-slavery soc. 1840.
2v. in 1, 18cm.

Republished under titles: The white slave (call no. H644w) and Archy Moore (call no. H644a)

H644w

Hildreth, Richard, 1807-1865.
(The) white slave; or, Memoirs of a fugitive... Bost. Tappan, 1852.
408p. plates, 19cm.

Originally published under title: The slave; or, Memoirs of Archy Moore (call no. H644s); republished under title: Archy Moore (call no. H644a)

H644a

Hildreth, Richard, 1807-1865.
Archy Moore, the white slave; or, Memoirs of a fugitive... N.Y. Miller, 1855.
408p. plates, 19cm.

Originally published under title: The slave (call no. H644s); also published under title: The white slave (call no. H644w)

In such cases the regular title cards should be made as usual except for the addition of the note. In this special case, also, a pseudonym reference should be made for the earliest form, i. e. from Moore, Archy, pseud. to Hildreth, Richard.

When the call number for a book is given in a note on the cards for another book, these cards (in addition to their relation to their own book) become in effect added entries for the former, since the note should be changed if the book noted was lost or its call number altered. Consequently the note should be traced (for *every* card on which it appears) on the main card for the book thus noted; e. g. on the back of the main card for Hildreth's The slave:

Noted on auth and t cards for Hildreth's The white slave and his Archy Moore.

Treatment of same book; two titles only in library

Earlier title

H644s [Hildreth, Richard,] 1807-1865.
(The) slave; or, Memoirs of Archy Moore [pseud.]... 3d ed... Bost. Massachusetts anti-slavery soc. 1840.
2v. in 1, 18cm.

Republished under titles: Archy Moore (call no. H644a) and The white slave.

H644s (The) slave; or, Memoirs of Archy Moore. 1840. 2v. in 1.
[Hildreth, Richard,]

Republished under titles: Archy Moore (call no. H644a) and The white slave.

Moore, Archy, pseud. see Hildreth, Richard, 1807-1865

(or)

Moore, Archy, pseud.

Books by this author will be found in this catalog under the heading: Hildreth, Richard, 1807-1865.

Later title

H644a
Hildreth, Richard, 1807-1865.
Archy Moore, the white slave; or, Memoirs of a fugitive... N.Y. Miller, 1855.
408p. plates, 19cm.

Originally published under title: The slave (call no. H644s); also published under title: The white slave.

H644a
Archy Moore, the white slave; or, Memoirs of a fugitive. 1855.
Hildreth, Richard.

Originally published under title: The slave (call no. H644s); also published under title: The white slave.

References from the third title, not in library

(The directions for making the references follow these two cards.)

Hildreth, Richard, 1807-1865.
(The) white slave; or, Memoirs of a fugitive,
see his
H644s (The) slave; or, Memoirs of Archy Moore. 1840. 3v.in 1;
or his
H644a Archy Moore, the white slave. 1855.

Same work published under different titles.

		(The) white slave; or, Memoirs of a fugitive.
	Hildreth, Richard,	see his
H644s		(The) slave; or, Memoirs of Archy Moore. 1840. 2v. in 1;
		or his
H644a		Archy Moore, the white slave. 1855.
		Same work published under different titles.

(Notice that in the samples above, a comma is used after the phrase preceding "see his", and a semicolon after the phrase preceding "or his", but a period at the end of the complete reference, in this case after the "1855".)

(1) References from title not in library. (See samples above.)

(*a*) Author reference. Write the author's name and the book title from which reference is to be made, in the position and fulness regularly used for an author entry. (As there is no special copy of the work in the library, to be described, there is nothing to be given in the way of imprint or collation.)

On the line below the title, beginning at the third indention, write the words "see his" and on the following line (using regular title indention, i. e. beginning at the second indention and coming back to first indention for subsequent lines) write the title referred *to*, followed at intervals of one centimeter by the imprint date (or its substitute) and the number of volumes if more than one. Opposite the title referred *to*, at the left edge of the card, give the corresponding call number. If the call number consists of both class number and book number, write them on the same line, with one space between.

If reference is to be made to a second title (i. e. if the library has the same work under two titles other than the one referred from) write the words "or his" on the line below the first title (with its short imprint and collation), at the third indention, and on the following line the second title referred to, following the same rules as for the first title referred to, given above.

(*b*) Title reference. For the reference made primarily from title, write the title from which reference is to be made on the top line, beginning at the second indention and using third indention for

subsequent lines, as on ordinary title cards. (As in the case of author reference, there is no imprint or collation.) On the line below the title write the author's name, in the position and fulness regularly used on title cards. On the following line, at the third indention, write the words "see his", and on the line below (using regular title indention, i. e. beginning at the second indention and coming back to first indention for subsequent lines) give the title referred *to* followed at intervals of one centimeter by the imprint date (or its substitute) and the number of volumes if more than one. Opposite the title referred *to*, at the left edge of the card, give the corresponding call number, as for the author reference.

If there is a second title to be referred to, write the words "or his" on the line below the first title (with its short imprint and collation), at the third indention, and on the following line the second title referred to, applying the same rules as for the first title referred to, given above.

In this treatment of references, the part referred *from*, i. e. (for the author reference) the author and title, or (for the title reference) the title and author, takes exactly the same form for the two items included (i. e. the author and title) as on regular author and title cards. Beginning with the *reference part* of the card (i. e. the words "see his") the forms on the author reference and the title reference are exactly alike.

(2) When references are not made for missing titles. (*a*) Title. Reference should regularly be made from the author with the missing title, but reference should not be made primarily from the missing title unless a title card would be made for the book if in the library.

(*b*) *Subject.* If the book cataloged is one which calls for a subject card this should include the note regarding other titles but no extra subject card for a title not in the library should be made.

(c) Editor, translator, etc. If a card is made for an editor or translator it should not include the note, nor should an extra card for a title not in the library be made under editor or translator *unless* (applying to both these points) the work under the missing title is that of the same editor or translator.

(3) Notes. Generally the information regarding the different titles is best given in a note, but if it is given in the title on the title-page, it may be retained there and the note omitted.

Notes should give as exact information as the cataloger's knowledge warrants; e. g. Published in England under title:——; Rewritten and published under title:——; etc.

(4) Call numbers. When the different titles are in the library the call number for each is given on its own cards in the usual place and the call numbers for the others are included in the note. When not all the titles are in the library the call number for each which *is* in the library is given on its own cards in the usual place but on the reference cards for the titles which are not in the library is written in the margin opposite the title to which it belongs.

(5) Tracing. When the different titles are in the library each book is cataloged by itself and the tracing follows the usual rules, except for the addition of the tracing of the notes, specified above under "Sample of treatment; three titles in the library".

When not all the titles are in the library the cards for those missing (although in form they are reference cards) are practically added entries for those in the library, and since they refer to all the forms of title which are in the library they should be traced on the back of the main card for *each* such form; e. g.

Extra card for Hildreth
" t

If more than one of the titles were not in the library the tracing should read, e. g.

2 extra cards for Hildreth
2 " t

98 Translations under different titles. These are in general treated like other changed titles but when convenient the title of the original should be included in the note; e. g.

B198r	Balzac, Honoré de, 1799-1850. Claës;	...(The) alkahest; or, The house of [tr. by Katharine Prescott Wormeley]. Bost. Roberts, 1887. 307p. 19cm. (Comedy of human life; philosophical studies) Translation of La recherche de l'absolu, which is also translated under the titles: Balthazar; or, Science and love (call no. B198r2) and The alchemist.

B198r

...(The) alkahest; or, The house of Claës. 1887.
Balzac, Honoré de.

Translation by K..P.Wormeley, of La recherche de l'absolu, which is also translated under the titles: Balthazar; or, Science and love (call no. B198r2) and The alchemist.

B198r

Wormeley, Katharine Prescott, 1830-1908, tr.
Balzac, Honoré de.
...(The) alkahest; or, The house of Claës. 1887.

Translation of La recherche de l'absolu.

B198r2

Balzac, Honoré de, 1799-1850.
Balthazar; or, Science and love; tr. by William Robson. Lond. Routledge, 1859.
170p. 16cm.

Translation of La recherche de l'absolu, which is also translated under the titles: The alkahest; or, The house of Claës (call no. B198r) and The alchemist.

B198r2

Balthazar; or, Science and love. 1859.
Balzac, Honoré de.

Translation by William Robson, of La recherche de l'absolu, which is also translated under the titles: The alkahest; or, The house of Claës (call no. B198r) and The alchemist.

B198r2

Balzac, H[onoré] de.
Balthazar; or, Science and love.
1859.

Translation of La recherche de l'absolu.

Robson, William, 1785-1863, tr.

On the author and title cards above, which are concerned primarily with Balzac's work, other translations are mentioned in the note, but not on the translator cards, since these are designed to give the work of the translators mentioned in the headings and are not concerned with other translations.

B198r

Balzac, Honoré de, 1799-1850.
(The) alchemist,
see his
...(The) alkahest; or, The house of Claës. 1887;

B198r2

or his
Balthazar; or, Science and love.
1859.

Translations of the same work: La recherche de l'absolu.

B198r

(The) alchemist
Balzac, Honoré de,
see his
...(The) alkahest; or, The house of Claës. 1887;

B198r2

or his
Balthazar; or, Science and love.
1859.

Translations of the same work: La recherche de l'absolu.

a Alternative method. A library having many works of an author, with translations under different titles, might often find it convenient to have the cards for all forms of a work in a single

group. This may be done by adding in the upper right corner of the author card (either in black or red) the title of the book in the original, and alphabeting, under the author's name, by the original title. When this is done, a reference card should be made under the author's name, to be alphabeted by the title of the special translation; e. g.

Main card

(To be arranged under Balzac, according to the original French title)

B198r		(La) recherche de l'absolu
	Balzac, Honoré de, 1799-1850.	
	...(The) alkahest; or, The house of Claës; tr.by Katharine Prescott Wormeley. Bost. Roberts, 1887.	
	307p. 19cm. (Comedy of human life; philosophical studies)	
	Translation of La recherche de l'absolu, which is also translated under the titles: Balthazar; or, Science and love (call no. B198r2) and The alchemist.	

Reference card

(To be arranged under Balzac, according to its own title)

B198r	Balzac, Honoré de, 1799-1850.
	...(The) alkahest; or, The house of Claës; tr.by Katharine Prescott Wormeley.
	For full entry for this book see card under Balzac, arranged by the title of the original work: (La) recherche de l'absolu.

This reference card bears the call number and should be traced on the main card; e. g. Extra card under Balzac—The alkahest.

(1) Title card. The title card would take the regular form as shown in the first method given above, including the note regarding the title of the original and the titles of translations.

(2) References for titles not in library. If this second method is followed the references for forms of title not in the library may be made on the following plan:

Under author

Balzac, Honoré de, 1799-1850.
(The) alchemist.

Title of one of the translations of La recherche de l'absolu.
Translations of this work which are in the library are arranged under Balzac's name, by the title of the original work: (La) recherche de l'absolu. The library has the following: The alkahest; or, The house of Claës (call no. B198r) and Balthazar; or, Science and love (call no. B198r2)

Under title

(The) alchemist.
Balzac, Honoré de.

Title of one of the translations of La recherche de l'absolu.
Translations of this work which are in the library are arranged under Balzac's name, by the title of the original work: (La) recherche de l'absolu. The library has the following: The alkahest; or, The house of Claës (call no. B198r) and Balthazar; or, Science and love (call no. B198r2)

By using a form of note which brings at the end the titles of translations in the library, additions of this kind may readily be made if occasion arises.

Since the call numbers for the translations in the library are included in the notes, the foregoing cards are in effect added entries and should be traced on the back of each of the main cards for such translations; e. g.

Extra card under Balzac—The alchemist
" t (The alchemist)

ANONYMOUS CLASSICS AND SACRED BOOKS

99 General treatment. See also *A. L. A. rules, 119-120,* and *Cutter, 123-126* and *131-132.*

Under the term "anonymous classics" are included epics, national folk tales and some other works whose authors are unknown and which have appeared under various forms of title, either in the original or by translation (e. g. *The Arabian nights' entertainments, The thousand and one nights, Stories from the Arabian nights, Book of the thousand and one nights, Tales from the Arabic,* etc.) so that entry under the first word of the title (as for the ordinary anonymous book) would result in the scattering of editions. To prevent this, the name by which, in the cataloger's judgment, the book is best known, is adopted as an author heading and thus treated on all cards. The Bible and similar sacred books are cataloged on the same principle.

For books belonging to these classes brackets are not used in the author headings, even though the form does not appear on the title-page.

Except for the adoption of this substitute for an author heading the cataloging does not differ from previous work. The title is written as on the title-page, even if the first words are the same as the heading; e. g.

Main card

831 N57n	Nibe	lungenlied. Nibelungenlied; tr.into rhymed English verse, in the metre of the original, by George Henry Needler. N.Y. Holt, 1904. 349p. 20cm.

Translator card

(Space left for dates of birth and death. In libraries not using those dates only one centimeter should be left)

831 N57n	Nibe	Needler, George Henry, tr. lungenlied. Nibelungenlied; tr.into rhymed English verse, in the metre of the original. 1904.

Main card

398.2 M11	Mabinogion.	Wonder stories from the Mabinogion; by Edward Brooks. Phil. Penn, 1908. 338p. illus. 6pl. 19½cm.

Title card

398.2 M11	Mabinogion.	Wonder stories from the Mabinogion. 1908.

Editor card

398.2 M11	Mabinogion.	Brooks, Edward, 1831– ed. Wonder stories from the Mabinogion. 1908.

a Parts of anonymous classics. If a part of an anonymous classic is published separately, the title of the part should be treated as a subhead of the main title, and reference made from the title of the part alone; e. g. Aladdin, published separately, should be cataloged under the heading: Arabian nights. Aladdin, with a reference from Aladdin, on the plan for cataloging of parts of the Bible, treated below.

b Selected list of headings. The following list of headings will cover some of the most important of these works:

Anglo-Saxon chronicle
Arabian nights
Avesta
Beowulf
Bible
[1] Chanson de Roland
Cid
Cuchulain
Domesday book
Droplaugarsona saga
Edda Saemundar
Edda Snorra Sturlusonar
Egils saga Skallagrímssonar
Eyrbyggja saga
Federalist
Frithiófs saga hins Froekna

1 The full French form is here given, but some libraries may prefer the catch title, Roland, as being equally applicable to French and English versions.

Gesta Romanorum
Giolla an fhiugha
Grettis saga
Gudrun
Gunnlaugs saga Ormstungu ok Skáld-Hrafns
Heliand
Hitopadésa
Kalevala
Koran
Kormaks saga
Lancelot
Laxdaela saga
Mabinogion
Mahābhārata
Mother Goose
Nibelungenlied
Merlin
Le morte Arthur
Njála
Oberammergau passion-play
Ólafs saga Helga
Ólafs saga Tryggvasonar
Reynard the fox
Sturlunga saga
Talmud
Thorsteins saga Vikingssonar
Vedas
Völsunga saga

c Bible. The treatment for the Bible is the same in principle as for anonymous classics, but as libraries are likely to have many editions and many parts published separately, a more detailed heading is generally desirable; i. e.

The Bible or any part of the Bible, including the Apocrypha, should be entered under the word Bible, with such subdivisions as are necessary; e. g.

Bible. English. 1830.
Bible. English. 1870.
Bible. O. T. Pentateuch.
Bible. New Testament. English. 1896.
Bible. New Testament. English. 1904.
Bible. New Testament. German.
Bible. N. T. Matthew.
Bible. N. T. John. English.
Bible. N. T. John. French.

The subdivisions should be carried out to the *specific part* of the Bible, the language and the imprint date being added in the heading when needed to distinguish.

Some libraries use the language designation in the heading, only for foreign languages.

In the case of individual Gospels the word Gospels may be inserted in the heading before the name of the book, but this lengthens the heading without special corresponding advantage.

(1) Bibles in two languages. For Bibles in two languages both languages are given in the heading, the least familiar being mentioned first; e. g. Bible. French and English. If neither of the languages is English an added entry should be made with the languages reversed; e. g. the main entry under Bible. Latin and Italian, with an added entry under Bible. Italian and Latin, in the author position, followed on the next line by a short title, the imprint date (or its substitute) and number of volumes if more than one (see samples 9-10 below).

(2) Old Testament and New Testament in heading. In the illustrations shown above, Old Testament and New Testament are written out when those parts of the Bible are cataloged as a whole, but when a smaller division, e. g. a single book, is the distinctive item, and the Testament divisions serve chiefly as a convenience in filing the cards, they are abbreviated to O. T. and N. T. both for the purpose of shortening the heading and to make more prominent the distinctive part.

On the Library of Congress printed cards the abbreviation O. T. or N. T. is regularly used, even for the entire text of the Old Testament or New Testament.

(3) References. References are made in "author style" from titles of volumes (when the titles are of a general character) and from names of parts of the Bible to the headings used; e. g.

Holy Bible, see
Bible

(Die) Bibel, see
Bible. German

Isaiah, Book of, see
Bible. O. T. Isaiah

or the longer form of reference may be used, as shown in sample cards 3 and 6 below.

(4) Form entries. A subject entry is not made for text of the Bible, but when the text is in a very unusual language a form entry (having in all respects the appearance of a subject entry) may be made under the name of the language, as shown below in sample card 7 (COPTIC LANGUAGE—TEXTS).

(5) Editor and translator cards. On editor and translator cards the full author heading given on the main card might be used, but the value of the detailed heading is in grouping and distinguishing works under the general heading "Bible" and for the few Bible headings likely to be found under an individual editor

or translator no such purpose would generally be served. Therefore on editor and translator cards for Biblical text, such subdivisions (i. e. language and date) as are given beyond the part of the Bible treated may, in most cases, very satisfactorily be omitted.

(6) Title entries. Title entries should be made only in very rare cases, i. e. for individual titles likely to be used only for certain editions; e. g. *Bay Psalm book*.

(7) Series cards. On such series cards as that for the Modern reader's Bible the titles of the volumes may be omitted when clearly indicated by the author headings. The latter need not be carried out beyond the part of the Bible cataloged, even if more details are given in the heading on the main card.

(8) Capitalization. No positive ruling on this point seems to be available, but the following suggestions[1] are in line with the practice in general on the Library of Congress cards.

Bible, Biblical, etc.

the Holy Bible
in Bible words
of Biblical terms
la Sainte Bible
die Bibel
la Sacra Bibbia
Biblia sacra
a Biblia Sagrada (Portuguese)
la Sagrada Biblia (Spanish)
la Santa Biblia

Scriptures, etc.

the Scriptures
the Holy Scriptures
the Sacred Scriptures
Holy Scripture of the Old and New Testaments
the canonical Scriptures
inspiration of Scripture
the Scripture prophecies
the Scriptural references

Testament

the Testament
the Old Testament
the New Testament
le Vieux et le Nouveau Testament
the Old and New Testaments
das Alte und Neue Testament
l' Antico e il Nuovo Testamento
Testamentum Vetus et Novum
Vetus et Novum Testamentum
o Velho e o Novo Testamento
el Antiguo y el Nuevo Testamento

Other group headings

the Vulgate
la Vulgata latina
the Septuagint
the Octateuch
the Hexateuch
the Pentateuch
the Gospels
the Apocrypha
the apocryphal books
the apocryphal New Testament

Separate books

the book of Exodus
first book of the Kings
the books of Chronicles
the Psalms
the book of Psalms
the Psalter
the Bay Psalm book
the Song of Solomon
the Song of songs

[1] Compiled mainly by Miss Caroline Wandell.

the book of Canticles	Acta apostolorum
the book of the prophet Isaiah	the Epistle to the Romans
the Gospel of St Mark	the Apocalypse
the Acts of the Apostles	the Revelation

(9) Arrangement. For arrangement of entries under Bible see *A. L. A. rules, 119.* A convenient method of indicating the arrangement is a guide card with some such statement as:

Bible.

The arrangement of entries for text of the Bible or any of its parts or for works regarding the Bible or its parts follows in general the arrangement of the Bible itself as given below. Headings under which entries have been made are indicated by a *.

This statement should be followed by a list, including the headings Bible, Old Testament, New Testament, the names of the separate books in Biblical order, and such additional group terms as are likely to be used, e. g. under the Old Testament: Historical books, Octateuch, Hexateuch, Pentateuch, Poetical books, Prophets, Minor prophets; and under the New Testament: Gospels, Epistles

By making this list complete at first and starring the divisions when first used a summary of the arrangement and also of the headlings under which the library has entries may be shown at any time without rewriting the guide card.

The *A. L. A. list of subject headings* gives all the groups of a Testament before any of the separate books of that Testament.

(10) Commentaries.[1] When the text of a work is given with a commentary, the work is to be cataloged under the name of the author of the text and a reference or an added entry made under the name of the author of the commentary.

It may occasionally be preferable to enter commentaries published with the text under the commentator. Examples are: (1) when the typographical disposition of the text clearly indicates its intended secondary position, e. g. in small type at the foot of the page, in parenthesis, etc., to elucidate the commentary; (2) when the text is printed in fragmentary form or is distributed through the commentary in such a way that it can not be readily distinguished from it. *A. L. A. rules, 13.*

(*a*) With text. For commentaries with text the main card is made under either the author of the text or the author of the com-

[1] Commentaries may deal with the writings of any author and the rule as given is general in its application, but the topic is here introduced in connection with the treatment of the Bible because so large a proportion of the commentaries in the average library deal with either the Bible or some of its parts.

mentary, according to the relative importance of the text and commentary, as indicated in the rule above. If of equal importance, enter under the author of the text.

When regarded as text of the Bible and cataloged under "Bible" as the author, the heading should be given with the same details (e. g. part of the Bible, language, and date) as specified under the general rule for the cataloging of the Bible.

Whether the main entry is made under the author of the text (i. e. "Bible") or under the commentator, a subject entry should be made for the Bible or the special part.

1 **The part as subhead.** When a subject entry is made for a special part of the Bible, the part is treated in the heading as a subhead of "Bible", as in the case of author headings.

2 **Indication of subject relation.** "Subject style" in subject headings may be regarded as sufficient indication of the subject relation, or a final subhead may be used, e. g. COMMENTARIES; or CRITICISM, INTERPRETATION ETC. Generally speaking, such a subhead would be desirable under the Bible considered as a whole, but in most libraries it would not be important in the treatment of an individual book.

3 **Other subdivisions.** In subject entries, subdivisions for language and date should not be given unless in some very rare instance the criticism should be for a special edition or for the Bible not merely as the Bible but distinctly as the Bible in that special language.

If the main entry is made under the name of the author of the text, an added entry should be made under the commentator, designated as editor, but if the main entry is made under the name of the commentator, no added entry is needed for the text in its author relation, as that heading is covered by the subject entry. If the title of the book does not make it clear that both text and commentary are included, a note should be added giving the extra information; i. e. With commentary, *or* With text.

(*b*) Without text. For commentaries without the text the main entry is made under the name of the author of the commentary, with a subject entry under Bible or the special part of the Bible commented on, parts of the Bible being treated as subheads (on the plan of the author headings) with reference (in "author style") from the name of the part.

For further suggestions for subject treatment see directions above, under (*a*) With text.

(11) Paraphrases. Paraphrases are treated like other editions of text, except that the word "Paraphrases" is added in the author heading, as a subhead, following the designation of the language (sample card 11 below). An added entry should be made for the person responsible for the work as paraphrase. This entry

is frequently in the form of a translator card, but occasionally in that of a general secondary, as shown in sample card 12 below.

Sample cards

1-3 General treatment

1 Main entry

220.52 9U5	Bible. English. 1841. Holy Bible...tr.out of the original tongues and with the former translations ...compared and revised... Ox. Univ. press, 1841. 1232p. 26½cm.	

2-3 Reference cards

2

	Bible	Holy Bible, see Bible

(or) 3

	Holy Bible. To be found in this catalog under the heading: Bible	

4-8 Treatment including form entry and translator card

4 Main entry

223.1 T22	Bible. O.T. Job. Coptic and English. Job Ancient Coptic version of the book of tam. the Just; tr...and ed.by Henry Tat- Lond. Straker, 1846. 182p. 21½cm.	

5-6 Reference cards

5

Job, Book of, see
Bible. O.T. Job

(or) 6

Job, Book of.

To be found in this catalog under the heading: Bible. O.T. Job

7 Form entry

223.1
T22
Bible
Job
tam.

COPTIC LANGUAGE — TEXTS.
Bible. O.T. Job. Coptic and English.
Ancient Coptic version of the book of the Just; tr...and ed. by Henry Tattam. Lond. Straker, 1846.
182p. 21½cm.

8 Translator and editor card

223.1
T22
Bible
Job

Tattam, Henry, 1789-1868, tr. and ed.
Bible. O.T. Job.
Ancient Coptic version of the book of the Just. 1846.

9-10 In two foreign languages

9 Main entry

220.47
.S4

Bible. Latin and Spanish.
(La) Sagrada Biblia; traducida al español de la Vulgata latina, y anotada conforme al sentido de los santos padres y expositores católicos, por Felipe Scio de San Miguel... Barcelona, Sociedad editorial La Maravilla, 1863-64.
6v. illus. plates, maps, plan, 27cm.

Latin and Spanish in parallel columns.
Contents:
v.1-4, Antiguo Testamento.
v.5-6, Nuevo Testamento.

10 *Added entry with languages reversed; short imprint and collation*

220.47
.S4

Bible. Spanish and Latin.
(La) Sagrada Biblia; traducida al español de la Vulgata latina, y anotada conforme al sentido de los santos padres y expositores católicos, por Felipe Scio de San Miguel. 1863-64. 6v.

Latin and Spanish in parallel columns.
Contents:
v.1-4, Antiguo Testamento.
v.5-6, Nuevo Testamento.

11-12 Paraphrase

11 Main entry

226 G57		Bible. N.T. Gospels. English. Paraphrases. (The) good news of a spiritual realm; paraphrased by Dwight Goddard. N.Y. Revell [c1916] 391p. 19½cm.

12 General secondary

226 G57		Goddard, Dwight, 1861- Bible. N.T. Gospels. (The) good news of a spiritual realm; paraphrased by Dwight Goddard. [c1916]

VOLUMINOUS AUTHORS

100 Definition. This term is adopted to designate authors under whose names many titles are entered, either for different works or for different editions with different titles. A similarity in nature to the anonymous classic exists in the variety in forms of title for the same work, which would result in the separation of different editions of the same work if, under the author's name, the alphabetic arrangement by title was strictly followed.

101 Author heading. For such authors it may be a convenience in large catalogs to add as a subhead, in the heading for the main entry, the catch title of the book; e. g. for Shakespeare's *King Lear,* which might appear under its catch title or under the words "Play of" or "Tragedy of" the various editions could conveniently be grouped under the heading, Shakespeare, William, 1564-1616. King Lear.

This treatment corresponds to that for separate parts of the Bible, which are entered as subheads under the latter heading (e. g. Bible. O. T. Psalms) and follows the practice of printed book catalogs of large collections, but the catch title may, if preferred, be given in the upper right corner of the card, as suggested for translations, section 98*a*. On the other hand the preference of the library may be (in general) to include translations also under the present treatment, reserving the method previously suggested for use only when it is desired to add the original title to cards already made. The treatment *previously* given for translations is, however, recommended to be given preference for those works.

Shakespeare is used for illustration, as being the writer under whose name the average library would have the most entries for which this method was an advantage, but the treatment is adapted to any author of whose works the library has many titles and is specially valuable for authors whose individual works have been the subject of criticisms or commentaries, as it facilitates the arrangement of the subject entries immediately after the works criticized.

a Spacing in headings. When the book title is used as a subhead in the author heading it is better to leave between the author's name and the dates of his birth and death, only one typewriter space instead of the usual four spaces (one centimeter), in order to make the heading, including the subhead, appear as a continuous item.

102 Title entries. When the catch titles of books are included in the author heading, the title entries may be provided for in three ways:

a By a reference to the author heading (as in the case of books of the Bible) e. g.

King Lear, see
Shakespeare, William, 1564-1616. King Lear

b By a separate title card for each edition in the library.

For inclusion of names of editors and translators in title see section 37*d*.

c By a title card for one edition (generally the first cataloged, though it may sometimes be desirable later to substitute another) with a note referring for other editions (when there are others in the library) to the author heading (see sample cards 2-3 below).

1 **Editor's name in title.** With this third treatment it is specially desirable to include the editor's name on the title card in order that the reader who wishes a certain edition may know at once whether the one at hand is the one desired or whether it is necessary for him to follow up the reference.

2 **Full and partial title cards.** In large libraries, doing careful bibliographic work, a card for such works as Shakespeare's separate plays may be made for the catch title, and also a first word title entry under each of the other forms appearing on title-pages of editions in the library. In the small, popular library the catch title entry would often be sufficient.

For class work it is recommended that the catch title and first word title entries, when different, both be made, according to samples 2-3 below, but the note should not be given unless more than one edition of the same play is cataloged.

103 Catch title in author item on title and editor cards. On the title cards it is almost useless repetition to give the catch title in the author item, and with most editors the same would be true. If, however, the library had many works of the same writer, entered under a certain editor, it might be a convenience to have in the author item on the editor card, the catch title as on the author card (see sample 5, below) especially if, as in this sample, in the real title the catch title was considerably hidden by an introductory phrase.

On these editor cards, as regularly on editor cards, the dates of the *author's* birth and death are omitted.

104 Editor card in series form. As an alternative to the use of the catch title in the author item on editor cards it is suggested *and recommended* that when the same person has edited many works by the same author an editor card on the plan of a series card be substituted for the separate editor cards for the different works. For such a card the catch title is recommended in place of the

full title, dots being used to show the omission of any introductory phrase. Also, brackets should be omitted from the names of both editor and author, since *no single title-page* is being represented, *in those items.* (See sample card 6, below.)

Sample cards

1 Main card

822.33
X1r

Shakespeare, [William] 1564-1616. King John.
History of the life and death of King John; ed...by William J.Rolfe... N.Y. Harper, 1880.
190p. illus. 17½cm. (English classics)

2 Title card

822.33
X1r

History of the life and death of King John; ed...by William J.Rolfe. 1880.
Shakespeare, [William]

For other editions see entries under heading: Shakespeare, William, 1564-1616. King John

3 Partial title card

822.33
X1r

King John.
Shakespeare, [William]
History of the life and death of King John; ed...by William J.Rolfe. 1880.

For other editions see entries under heading: Shakespeare, William, 1564-1616. King John

4 Editor card without catch title in author item

822.33
X1r

Rolfe, William J[ames] 1827-1910, ed.
Shakespeare, [William]
History of the life and death of King John. 1880.

(or)

5 Editor card with catch title in author item

822.33
X1r

Rolfe, William J[ames] 1827-1910, ed.
Shakespeare, [William]. King John.
History of the life and death of King John. 1880.

6 Editor card in series form

Rolfe, William James, 1827-1910, ed.
Shakespeare, William.

822.33 X1r ...King John. 1880.

822.33 P3 ...Merchant of Venice. [1903]

822.33 S7 ...Hamlet. [1903]

The sample above shows the method of giving class and book number on the same line, in a list of short entries. If preferred the book number may be written below the class number as usual. If this is done three lines should be allowed to an entry on typewritten cards (two lines on manuscript cards) in order to have the call numbers stand out distinctly, except that when the call number consists of only the book number (i. e. in fiction) two lines to an entry are sufficient on typewritten as well as on manuscript cards.

COLLECTIONS UNDER TITLE

105 Main entry. When articles written separately by several authors are published together under a collective title but there is no recognized editor or editing body or compiler, or if the work of the editor or editing body seems to be but slight and the name does not appear prominently in the publication, or if there are frequent changes of editor, the main entry is made under title.

For more detailed directions, with examples, see *A. L. A. rules, 126.*

These books are not to be confused with cases of joint authorship, where the work of each individual is *generally* not specified and the authors have worked with a view to a combined result.

a Form. In the sample cards given below, two methods of treatment are shown. The first corresponds to that used on the Library of Congress printed cards, where the title is given on the top line, and "hanging indention" has been adopted, i.e. the beginning of the title is drawn out to the first indention, and all subsequent lines of the entry are indented under it, beginning at the second indention (except in notes, which take the usual paragraph indention).

The second method corresponds to the treatment of the ordinary anonymous book, with author unknown, i. e. the title begins on the second line and follows regular title indention, beginning at the second indention and coming back to the first indention for subsequent lines.

If it is thought advisable, this second method may be slightly modified by writing the title *on the top line,* while retaining the usual title indention. By this means the use of the top line is gained for these books for which no author will ever be filled in, but an exceptional treatment is introduced, the desirability of which seems questionable in view of the comparatively small number of books involved.

106 Added entries. As in previous work, the added entries are (whichever form of main entry is used) made by supplying on the top line the heading for the special entry (subject, title, editor or translator etc.), the rest of the entry following the general form of the main entry except for such difference in length of entry as is called for by the kind of card.

If the main entry is given as suggested in the *note* under 105*a* the arrangement on added entry cards should be made to conform to that for periodicals (section 124*b*(2) below).

107 Authors' names mentioned. For such collective works the names of the several authors may be given in the title, in a note or in contents, on the main card or subject card or both, according to the judgment of the cataloger. It is not necessary to use

the same form on both main and subject cards, e. g. the authors' names might be given in the title or a note on the main card and in contents on the subject card, but the main card and generally the subject card should give either a complete or a partial list of the authors unless these are very numerous. In the case of a partial list the name of the first author should be mentioned and such others as seem specially important, the remaining authors being represented by the phrase "and others."

If the names of the authors are given on the title-page of the book and omitted either wholly or in part from the title on cards the omissions (in exact work) should be indicated by . . . If the phrase "and others" is *supplied* in the *title* it should be bracketed. If a partial list of authors is given in a *note*, the . . . need not *there* be used for the omissions, nor brackets placed around the phrase "and others."

Sample title-page

BRITON AND BOER

BOTH SIDES OF THE SOUTH AFRICAN QUESTION

BY

RIGHT HON. JAMES BRYCE, M.P.
SYDNEY BROOKS; A DIPLOMAT
DR. F. V. ENGELENBURG; KARL BLIND
ANDREW CARNEGIE; FRANCIS
CHARMES; DEMETRIUS C. BOULGER
MAX NORDAU

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THE NORTH AMERICAN REVIEW

NEW YORK AND LONDON
HARPER & BROTHERS PUBLISHERS
1900

160

Sample cards

(Showing different methods of treatment on main and subject cards)

1-2 Hanging indention

1 Main entry

968.2
B86

Briton and Boer: both sides of the South African question; by James Bryce, Sydney Brooks, A diplomat, F.V.Engelenburg, Karl Blind, Andrew Carnegie, Francis Charmes, Demetrius C.Boulger, Max Nordau... N.Y. Harper, 1900 [1899]
250p. plates, ports. map, 19cm.

Reprinted from the North American review.
For contents see entry under subject heading: SOUTH AFRICAN WAR,1899-1902, or SOUTH AFRICAN REPUBLIC - HISTORY, or AFRICA, SOUTH - POLITICS

2 Subject entry

(Contents given in same order as in book)

968.2
B86

SOUTH AFRICAN WAR, 1899-1902.
Briton and Boer: both sides of the South African question... N.Y. Harper, 1900 [c1899]
250p. plates, ports. map, 19cm.

Reprinted from the North American review.
Contents:
Bryce, James. The historical causes of the present war in South Africa.
Brooks, Sydney. England and the Transvaal.

See next card

968.2 B86		2 A vindication of the Boers: a rejoinder to Mr Sydney Brooks; by a diplomat. Engelenburg, F.V. A Transvaal view of the South African question. Blind, Karl. The Transvaal war and European opinion. Carnegie, Andrew. The South African question. Charmes, Francis. Will the Powers intervene in the war? Boulger, D.C. A possible continental alliance against England. Nordau, Max. Philosophy and morals of war.

(or)

3-4 Paragraph indention

3 Main entry, beginning on second line as for ordinary anonymous book

968.2 B86	South Sydney burg, cis Nord	Briton and Boer: both sides of the South African question; by James Bryce, Sydney Brooks, A diplomat, F.V.Engelenburg, Karl Blind, Andrew Carnegie, Francis Charmes, Demetrius C.Boulger, Max Nordau... N.Y. Harper, 1900 [c1899] 250p. plates, ports. map, 19cm. Reprinted from the North American review. For contents see entry under subject heading: SOUTH AFRICAN WAR, 1899-1902, or SOUTH AFRICAN REPUBLIC — HISTORY, or AFRICA, SOUTH — POLITICS

4 Subject entry

968.2
B86

SOUTH AFRICAN WAR, 1899-1902.

Briton and Boer: both sides of the South African question... N.Y. Harper, 1900 [1899]
250p. plates, ports. map. 19cm.

Reprinted from the North American review.
Contents:
Bryce, James. The historical causes of the present war in South Africa.
Brooks, Sydney. England and the Transvaal

See next card

968.2
B86

2
A vindication of the Boers: a rejoinder to Mr Sydney Brooks; by a diplomat.
Engelenburg, F.V. A Transvaal view of the South African question.
Blind, Karl. The Transvaal war and European opinion.
Carnegie, Andrew. The South African question.
Charmes, Francis. Will the Powers intervene in the war?
Boulger, D.C. A possible continental alliance against England.
Nordau, Max. Philosophy and morals of war.

The following is another typical title of a book calling for the same method of treatment: *Selections from Tennyson, Dickens, Keats, Lamb, Wordsworth, Byron, Goldsmith, Burns, Sir Roger de Coverley papers, Milton, Bacon; with portraits and biographical sketches.*

ANALYTICS

108 Definitions. *Analytic*: An added entry for a distinct part of a work or collection, which may be either a part or the whole of a volume or volumes, with or without a separate title-page. *Dewey, Simplified Library School rules,* p. 6.

Analytical entry: The entry of some part of a book, or of some article contained in a collection (volume of essays, serial, etc.), including a reference to the publication which contains the article or work entered. *A. L. A. rules,* pref. p. 13.

109 Scope. Analytics are most commonly made for authors, subjects and titles, but more rarely are needed also for editors, translators, illustrators, etc. Briefly stated, analytics of any of these kinds should be made for either entire volumes or parts of volumes, just so far as they are likely to be called for by users of the library. This is most likely to be the case when the matter has at some time been published separately or, for subject analytics, when the subject matter is not otherwise covered in the library.

Cutter, 193-194, mentions (among other designations for analytic treatment) every work forming part of a set (except sets of the works of a single author) which fills a whole volume or several volumes, or which has a separate title-page and paging but forms only part of a volume, or which, though not separately paged or not having a title-page, has been published separately. Other specifications are given below, under the special kinds of analytics.

A discussion of the importance of analytics, as a means of utilizing to the utmost the resources of the library (specially the more limited resources of the small library), may be found in Miss Hitchler's *Cataloging for small libraries,* 1909, p. 4, 19-20, 25-27, or in the revised edition of the same book, 1915, p. 8-9, 37-39, 152-153.

a Author analytics. As specified in *Cutter, 194b-c,* author analytics should be made for parts of works if the parts have at any time been published separately or if they are treatises by noted authors or noted treatises by authors otherwise obscure or treatises of more than a certain number of pages, the limit being fixed by the individual library.

1 **"Noted authors."** The phrase "noted authors" should be interpreted as including not only authors who are noted throughout the world at large but also those who have a special local interest to the individual community.

2 **Number of pages.** In the question of the page limit, the larger library, which has a correspondingly larger clientele and where a much fuller representation of authors and their works might reasonably be looked for, would, generally speaking, go into the matter of author analytics more minutely (i. e. would carry the analysis down to a

smaller number of pages) than the small library, where the same demand for an author's works would not have the same degree of justification.

The author for whom the analytic is made may be the same as or different from the author of the work as a whole.

(1) Author of the part same as author of the work as a whole. When the author of the distinct part is the same as the author of the work as a whole the need for author analytics is generally (perhaps always) covered by the phrase "parts at any time published separately", but even for these the following exceptions may be made. When the author of the part is the same as the author of the work as a whole the author analytics need *not* ordinarily be made (*a*) for the author's collected works with a general title, as *Works* or *Plays,* (*b*) for collections of magazine stories etc. when republished in book form under a special title, (*c*) for an author under whose name the library is likely to have so few entries that the reader would probably look them through, (*d*) when the title of the part is such as to alphabet in practically the same place as the title of the book as a whole

Contents. Whether author analytics are made for such books or not, contents should, so far as practicable, be indicated in the title or as contents or in a note, on the main card.

(2) Author of the part different from author of the work as a whole. When the author of the distinct part is different from the author of the work as a whole the author analytic should be made as called for under any of the specifications given in the general statement above (section 109*a*), or, briefly summarized, an author analytic should be made when a part of the work is written by a different author from the author of the whole as a whole and is likely to be looked for under the name of its own author.

(*a*) Analytics vs joint authors. Books calling for author analytics are to be distinguished from cases of joint authorship; e. g. analytic treatment should be used for a publication having a common title for the independent work of different authors (see sample card 1 below for Armstrong) or for a publication having, instead of a common title, the separate titles of the distinct works, each with its own author (sample 3 for Coleridge) or for a work in which is inserted a section by another author than the author of the work as a whole (sample 7 for Keary), the distinction between joint authors and analytics being as to whether the authors worked with a view to producing the combined result (i. e. joint authorship) or whether works written independently have been combined by an

editor or publisher or by the author of the inclusive work (i. e. analytics).

(3) Heading for main entry when the work is one calling for analytic treatment. (*a*) When the work consists of the independent writings of two or three authors and has a collective title of a general nature, e. g. *Poems* or *Selections*, the main entry should be made under the name of the author mentioned first on the title-page, with author analytics for the others (see sample cards 1-2 below).

(*b*) When the work consists of the independent writings of more than one author, but instead of having a collective title of a general nature has a title consisting of the separate titles of the distinct works (see sample 3 below) the main entry should be made under the name of the first author, with author analytics for the others.

(*c*) When the work consists of the independent writings of two or three authors but, instead of having, as in (*a*), a collective title of a general nature, or, as in (*b*), a title consisting primarily of the separate titles of the distinct works, it has a distinctive title for the special book, adopted to cover its contents, as, *Home building and furnishing; being a combined new edition of "Model houses for little money," by William L. Price, and "Inside of 100 homes," by W. M. Johnson,* the main entry should be made either under the name of the editor or compiler as author, if there is such editor or compiler (see section 60 above), or (see section 105) under the title, with (in either case) author analytics as called for by the specifications in the general statement (section 109*a*); the main entry for the book cited above being under the title *Home building and furnishing,* with author analytics for Price and Johnson, also one for Frank S. Guild, whose work, not appearing in the title, should be mentioned on the main card, in a note.

(*d*) When the work consists of the independent writings of more than three authors (except as provided for in (*b*)), whether it has a collective title of a general nature as in (*a*), or a distinctive title for the special book as in (*c*), the main entry should, as in (*c*), be made either under the name of the editor or compiler as author if there is such editor or compiler (section 60) or under the title (section 105) with (in either case) author analytics as called for by the specifications in the general statement (section 109*a*).

(4) Names of authors in title, contents or note. (*a*) In cases where the main entry is made under the name

of the first author the names of all the authors (*including the first*) should, if given in the title on the title-page, generally on the cards be retained in the title, not inverted, in title-page fulness, together with the mention of their works, in the phraseology of the title-page. When the names of the authors do not appear in the title on the cards those under which analytics are to be made should be given in contents or in a note.

(*b*) When the main card is made under the name of an editor or compiler or under the title, the names of the individual authors for whom analytics are to be made should be given in the title, in contents or in a note.

(5) Author of analytic same as editor of the book. When the editor of a book is also author of a part of the book, his editor card is generally regarded as covering the ground sufficiently to allow the omission of the author analytic for his special part, but if the part of which he is author has been published separately it is sometimes desirable to bring it out as an author analytic.

b Subject analytics. Subject analytics should be made for parts of publications if the material is of importance to the library for any reason. They are much more likely to be needed in the small library, where the more limited resources make it important to utilize to the utmost such material as is available, than they are in the large library, which, with its greater resources, is more likely to be supplied with separate books on the subject. (This is the reverse of the situation regarding author analytics.) The character of the library and its users also determines in a measure the character of the subject analytics needed; e.g. the special interests of the locality and constituency, whether commercial, technical, scientific, cultural, etc. and whether the question of the historical side of the subject will be of interest, as shown by the earlier literature, or merely the practical, up-to-date side.

The policy to be adopted is a question for the individual library, and the only general principle which can be laid down is that of putting to the best and greatest service, with a balanced view of the needs and of the time available, such material as is at hand. In determining the library's policy the specifications mentioned in connection with author analytics (section 109*a*) should also be taken into consideration.

Subject to the policy determined upon for the individual library, subject analytics should be made for parts of books when the subjects of the parts are different from the subject of the book as

a whole, but not, except in very unusual cases, when the subject of the part is naturally included in the subject of the whole.

Subject treatment may occasionally consist entirely of analytics, no general subject card being made.

A subject analytic may be by the author of the book as a whole or by a different author.

The subject heading (which does not differ from the ordinary heading on a subject card) should be justified on the analytic card, either by the title of the analytic or by a note.

c Title analytics. These should, as far as practicable (and subject to the same rules as title cards for separate works, i.e. when the title is not sufficiently covered by a subject or other entry) be made for all works forming part of a larger work, when likely to be looked for under their individual titles, whether they are found in a complete or in a partial collection and whether by the author of the main work or by a different author, except that when the title of one of the included works (generally the first) furnishes the entry words for the title of the combined work, a title card in the ordinary form is made without mention of the other titles in the book (see sample card 4).

Title analytics occur most frequently, though not exclusively, in fiction and drama. They are most often needed for works which have been published either entirely separately or in a periodical.

d Editor analytics, etc. Analytics for editors, translators, illustrators etc. are rarely needed but may sometimes be called for, specially in the case of works which have been published separately.

e Combinations. Any or all of these kinds of analytics (i. e. author, subject, title, editor etc.) may be made for the same part of a book, but the making of one of them does not necessarily imply making the others, e. g. an author analytic may be made without a corresponding subject or title analytic, or a subject or title analytic may be made without a corresponding author analytic, but generally a *title* analytic would have a corresponding author analytic if the author was different from that of the main work.

110 Method of treatment. *a Division by plan of paging.* The most convenient division for treatment is on the line of paging. The analytic part is generally paged continuously with the rest of the book but occasionally consists of a separate group of pages

In some libraries, analytics for continuously paged parts introduce the reference to the main work by the word "See", as "See his Parish problems", and hence are called "see analytics"; while analytics for separately paged parts introduce the reference by the word "In", as "In his Auld lang syne", and are called "in

analytics." The distinction is a convenient one for the catalogers in speaking of the analytics, but is not evident to the readers and in the following samples the word "In" has been used for both forms, as is the practice of some catalogers, while others may regularly use the "See." Anyone preferring to make the distinction can easily adapt the sample cards by changing the word "In" to the word "See", on those cards which represent continuous paging.

Preface, introduction and appendix pagings are not generally regarded as independent groups. Analytics contained in these should regularly be treated according to the rules for continuous paging, even though the analytic covers the entire group; i. e. the pagination should be given in inclusive form inside the curves (arabic numerals being used even if roman are used in the book) and preface, introduction or appendix specified; e. g. pref. p.1-51, introd. p.34-54, or app. p. [1]-20.

b Author's name. The author's name takes the same treatment for analytics as for whole works: i. e. in author analytics the name of the author for whom the analytic entry is made is written on the top line, with regular author indention, in author fulness; in other analytics (subject, title, editor etc.) it is written on the line below the heading, with author indention, in secondary fulness; personal titles and dates of birth and death are used just so far as they would be used for whole books.

If the analytic has a separate title-page the regular rules for bracketing the author's name will hold, such parts being bracketed, in exact work, as are not given on the separate title-page; but if the analytic has no separate title-page and the author's name is found anywhere in the book (e. g. under the chapter heading, signed to the chapter, or in the table of contents) only such parts need be bracketed as are supplied from some other source than the book in hand.

c Title. (1) *Position.* The title of the analytic has the ordinary title position.

(2) Form. When the part of the book for which the analytic is made has a separate title-page or half-title, the cataloging should be done from this; in other cases the chapter heading may be used or a title may be taken from the table of contents. When it is desirable to make an analytic for several consecutive chapters it is generally best to give their titles, one after another, separated by semicolons. When it is desirable to make an analytic for several chapters not consecutive, the titles may be written in the same way as for consecutive chapters or, if preferred, a more specific treatment may be followed, and the inclusive paging covered by each

title may be given immediately after the title, separated from it by a comma and from the following title by a semicolon.

(3) Marks of omission. Omissions should, in exact work, be indicated by . . . as for whole books.

(4) Supplied titles. Occasionally it is necessary to supply a title; when this is done the title should be bracketed. Brackets should also be used for supplied parts of titles; e. g. Bibliography [of manual training]. (See also section *o* below, "Short form analytics.")

d Imprint. If the analytic part has a separate title-page the imprint should be given according to the regular rules, so far as the information is furnished on this title-page, but if this is incomplete or if the entry is made from a half-title or one of the other sources mentioned above under *c*(2) the lacking imprint information should not be supplied.

e Collation. If the part analyzed is continuously paged with the rest of the book no collation is given, but if separately paged, it is best to give the full collation for the part analyzed, according to the regular rules.

f Reference to main work. One centimeter after the last item given, of those mentioned above, whether title, imprint or collation, add in ( ) a reference to the main work, choosing, according to whether the article is continuously or independently paged, one of the two methods given below under *k* "Continuous paging" and *l* "Separate paging." (This rule applies to all *except title analytics.*)

In *title analytics* use in ( ) the same form of reference but (for the sake of giving a better appearance to the cards) begin it on the line below the author's name, at the second indention, coming back to the outer indention for subsequent lines.

g Form of analytic entries. For all information given before the curves, the analytics, whether author, subject, title, or editor etc. are the same in form as the entries for whole books, but it must be remembered that information regarding imprint and collation is often lacking either wholly or in part.

h Punctuation and spacing. Items *preceding* the curves are punctuated and spaced according to the rules for cataloging whole books. *Inside* the curves the same rules for punctuation apply (except as indicated in section 6*j*, last statement) but for spacing one-half a centimeter is substituted for the whole centimeter of the general rules.

i Call numbers. Call numbers are written in their usual place but when analytic entries apply to only part of the volumes of a set the volume numbers of the volumes concerned should be added below the book number, as shown below on sample card 10.

Brackets are not to be used for volume numbers in call numbers, even when they are used in the collation (i. e. when they are not furnished by the volumes to which they apply).

j Tracing. (1) Author analytics. Author analytics are traced on the back of the main card.

(2) Subject, title or editor analytics. Analytics for subjects, titles, editors etc., which have corresponding author analytics, are traced on the back of these; those which have not corresponding author analytics are traced on the back of the main card.

(3) Form. When the tracing on the back of the *main* card includes analytics it is best to indicate these as such, by writing in curves the appropriate abbreviation, e. g. (auth an) or (subj an) after the word or words used for the tracing. On the back of author analytics it is not necessary thus to designate the tracing, as the very fact that these entries are traced on the back of an *analytic* implies that they are in themselves analytics.

Title analytics. In the case of title analytics traced on the back of the main card it is often unnecessary to specify the exact word or words under which the entry is to be made, such designations as "t an" or "3 t an" being sufficient if it is clear from the face of the card just what the analytics would be. As, however, it is *not always* clear, the cataloger should decide each case on its individual merits.

(4) Separate record. In the case of long sets etc. where the analytics are too numerous to be traced on the back of the catalog card the work may be there indicated by the word "Analyzed." The specific entries may then be traced by checks in the volumes themselves, but since if the books were lost the tracing also would be lost a better method is the keeping of an official list of tracings of such analytics.

k Continuous paging. If the article is continuously paged with the rest of the book give in the ( ) 'In" (or "See", if the library wishes to distinguish between "see" and "in" analytics) followed by:

(1) Name of the author of the main work, inverted, using secondary fulness with personal titles (but not dates of birth and death); but if the author or authors of the analytic are the same as the author or authors named in the heading for the main work

the possessive pronoun his, her, its or their, may be used inside the curves in the place of the author's name except when some previous mention in the entry, of another name, would make the use of the possessive pronoun ambiguous.

In a case of editor or compiler as author of the main work the abbreviation ed. or comp. should be retained after the name inside the curves.

(2) On the same line with the author's name, at a distance of one-half centimeter (two typewriter spaces), a brief title for the book, such as would in general be given on an editor card, using (in exact cataloging) . . . for omissions at the beginning or in the midst of a title but not at the end.

(3) Imprint date (or its substitute) for the main work, written one-half centimeter after the title.

(4) Inclusive paging for the analytic, written one-half centimeter after the imprint date and beginning with the number which belongs to the first page of the analytic, including a separate title-page or half-title, even if no number is printed on this page. Sometimes such a page is inserted with no allowance made for it in the continuous paging. In these cases disregard this page and give the first number of the continuous paging which properly belongs with the analytic. If a page number is given on the cards which is not printed on the page in the book, it should, in exact work, be inclosed in brackets. If an analytic applies to only one of the volumes of a set include with the statement of pagination a statement of the volume, as v.2, p.411-465. When an analytic is in more than one volume give, e. g. as follows:

v.1, p.63-180; v.2 (Meaning part of v.1 and the whole of v.2)
v.1; v.2, p.5-70 (Meaning the whole of v.1 and part of v.2)
v.1, p.197-276; v.2, p.3-44 (Meaning part each of v.1 and v.2)
v.1-2; v.3,p.[1]-94 (Meaning the whole of v.1-2 and part of v.3)
v.1, p.83-115; v.2; v.3, p.7-32 (Meaning part of v.1, the whole of v.2 and part of v.3)
v.1, p.71-v.2, p.220 (For part of v.1 and the whole or part of v.2 when the volumes are paged continuously)

1 **Library of Congress form for paging.** On the Library of Congress cards the full pagination is given for both parts of inclusive paging, e. g. p.411-465, but in many libraries only the last two figures are used, except when the hundreds change, e. g. p.411-65, but p.348-416.

2 **Chapters not consecutive: paging.** When an analytic consists of chapters not consecutive, the different groups of paging may (separated by a comma, e. g. p.46-67, 120-153, 177-206) be given inside the curves, or

as suggested above under *c*(2), each group of paging may be given after its own title, in which case the paging inside the curves should be omitted. (See sample cards 12-13.)

Sample cards

(For libraries wishing to distinguish between "see" and "in" analytics, the word "See" should, on cards 1-15, be substituted for "In," at the beginning of the reference inside the curves.)

1-15 Continuous paging

1-2 Author analytic when author of analytic is different from author given as heading on main card, and book has a general, inclusive title

1 Main card

821
A736

Armstrong, [John] 1709-1779.
Poetical works of Armstrong, Dyer and Green; with memoirs and critical dissertations by George Gilfillan. Edin. Nichol, 1858.
281p. 21½cm.

2 Author analytic

(In the heading on this card the "John" is not bracketed because, while not given on the main title-page, it appears on the half-title page from which the analytic cataloging is done.)

821
A736

Dyer, John, 1700?-1758.
Poetical works. (In Armstrong, [John]. Poetical works of Armstrong, Dyer and Green. 1858. p.99-230)

(Similar analytic entry should be made for Green.)

3-6 Author and title analytics when author of analytic is different from author given as heading on main card, and titles are distinct

3 Main card

821
C693r

Coleridge, Samuel Taylor, 1772-1834.
...Rime of the ancient mariner, by Samuel Taylor Coleridge; and Vision of Sir Launfal, by James Russell Lowell.
N.Y. Harris, 1901 [c1895]
58p. 2 port. 19cm.

4 Title card

821
C693r

...Rime of the ancient mariner.
1901.
Coleridge, S:T.

5 Author analytic

821
C693r

Lowell, James Russell, 1819-1891.
Vision of Sir Launfal. (In Coleridge, S:T. ...Rime of the ancient mariner. 1901. p.[33]-58)

6 Title analytic

821
C693r

Vision of Sir Launfal.
Lowell, J.R.
(In Coleridge, S:T. ...Rime of the ancient mariner. 1901. p.[33]-58)

7-9 Author and subject analytics when author of analytic is different from author of main work

7 Main card

948.1 K24	Keary, C[harles, F[rancis, 1848-1917. Norway and the Norwegians. N.Y. Scribner, 1892. 407p. maps, 17½cm. "Wild flowers of Norway", by Eva Tindall, p.374-394.

8 Author analytic (dates of birth and death unknown)

948.1 K24	Tindall, Eva. Wild flowers of Norway. (In Keary, C:F. Norway and the Norwegians. 1892. p.374-394)

9 Corresponding subject analytic

948.1 K24	BOTANY — NORWAY. Tindall, Eva. Wild flowers of Norway. (In Keary, C:F. Norway and the Norwegians. 1892. p.374-394)

10 Subject analytic by author of main work; work in more than one volume

917.3 C77 v.2	CANADA — DESCRIPTION AND TRAVEL. Cook, Joel, 1842-1910. Descending the river St Lawrence. (In his America. 1900. v.2, p.[397]- 514)

11 Subject analytic by author of main work; consecutive chapters

914.2 B79	Boyle,	ABERDEEN — DESCRIPTION. Hon.Mrs E.V.(Gordon) Grey stones of Maryculter; Elrick walks; Garden of Ellon castle. (In her Seven gardens and a palace. 1900. p.[112]-234)

12-13 Subject analytic by author of main work; chapters not consecutive

12 Paging given in the curves

914.56 H85	Howells,	GENOA — DESCRIPTION. W:D. 1837-1920. Ashore at Genoa; Back at Genoa. (In his Roman holidays and others. 1908. p.35-[36], 272-[283])

(or)

13 Paging given after corresponding title

914.56 H85	Howells,	GENOA — DESCRIPTION. W:D. 1837-1920. Ashore at Genoa, p.35-[36]; Back at Genoa, p.272-[283] (In his Roman holidays and others. 1908)

14-15 Title analytic by author of main work

14 Main card

J27a	James,	Henry, 1843-1916. Aspern papers; Louisa Pallant; The modern warning. Lond. Macmillan, 1888. 390p. 19cm.

15 Title analytic

J27a	James, Henry.	Louisa Pallant. (In his Aspern papers. 1888. p.[139]-195)

l Separate paging. When an analytic is separately paged the full collation is given before the curves, this detail constituting in the items given before the curves the only difference between the continuously paged and the separately paged analytic. The information inside the curves is the same as for continuously paged analytics ("In" being used if the distinction is made between "in" and "see" analytics) except that the statement of paging is omitted. Instead is given the volume or part number if the analytic occupies a whole volume, or a "part" of a book consisting of numbered parts. If neither of these conditions applies it is generally best, in order to show in what portion of the book the analytic occurs, to call the different groups of paging "parts" and supply numbering, e. g. [pt 2] ; but if the book already contains divisions designated as "parts" it is sometimes better to indicate the separately paged section as an "appendix", which is an exception to the ordinary treatment of an appendix, which regards it as "continuously paged" material.

16-22 Separate paging

16-20 Separate title-page

16 Author analytic in a set, main entry for which is under editor as author; undated title-page for analytic (for treatment of dated title-page see samples 23-25)

822.08 I37 v.19	Sheridan, Richard Brinsley [Butler] 1751-1816.	(The) rivals: a comedy in five acts... with remarks by Mrs Inchbald. Lond. Longman. 90p. 16x9om. (In Inchbald, Mrs [Elizabeth (Simpson)] ed. British theatre. 1808. v.19 [pt 2])

17 Corresponding title analytic

822.08
I37
v.19

Sheridan, R:B.[B.]
(In Inchbald, Mrs [Elizabeth (Simpson),] ed. British theatre. 1808. v.19 [pt 2])

(The) rivals: a comedy in five acts.

18 Main entry for anonymous book, showing two groups of main paging

916
W52

Western coast of Africa: Journal of an officer under Capt.Owen; Records of a voyage in the ship Dryad, in 1830, 1831 and 1832, by Peter Leonard. Phil. Mielke, 1833.
124, 177p. 17½x10cm.

19 Author analytic

916
W52

Leonard, Peter.
Records of a voyage to the western coast of Africa, in His Majesty's ship Dryad, and of the service on that station, for the suppression of the slave trade, in...1830, 1831 and 1832. Phil. Mielke, 1833.
177p. 17½x10cm. (In Western coast of Africa. 1833. [pt 2])

20 Corresponding subject analytic

916
W52

SLAVE TRADE.
Leonard, Peter.
Records of a voyage to the western coast of Africa, in His Majesty's ship Dryad, and of the service on that station, for the suppression of the slave trade, in...1830, 1831 and 1832. Phil. Mielke, 1833.
177p. 17½x10cm. (In Western coast of Africa. 1833. [pt 2])

21-22 Half-title-page without imprint

21 Author analytic in a set, main entry for which is under title

822.08
S46
v.6

Milton, John, 1608-1674.
Samson Agonistes: a tragedy.
52p. 16½x10cm. (In Select plays from celebrated authors. 1802-04. v.6 [pt 3])

22 Corresponding title analytic

822.08
S46
v.6

Samson Agonistes: a tragedy.
Milton, John.
(In Select plays from celebrated authors. 1802-04. v.6 [pt 3])

m Both continuous and separate paging. Occasionally, e. g. in a series of monographs, each part is paged separately but the volume is also paged continuously. In such cases the full collation for the analytic should be given before the curves but also the inclusive paging inside the curves (unless the analytic occupies a whole volume) as the part is thus most easily found.

23-25 Both continuous and separate paging

23 Author analytic in a set for which main entry is made under title

305
J65
v.36

Kelly, Caleb Guyer, 1887-
...French Protestantism, 1559-1562.
Balt. Johns Hopkins press, 1918.
185p. 24cm. (In Johns Hopkins university studies in historical and political science. 1918. v.36, no.4, p.[409]-593)

24 Corresponding subject analytic

305 J65 v.36		HUGUENOTS. Kelly, C.G. 1887- ...French Protestantism, 1559-1562. Balt. Johns Hopkins press, 1918. 185p. 24cm. (In Johns Hopkins university studies in historical and political science. 1918. v.36, no.4, p.[409]-593)

25 Corresponding title analytic

305 J65 v.36		...French Protestantism, 1559-1562. 1918. Kelly, C.G. (In Johns Hopkins university studies in historical and political science. 1918. v.36, no.4, p.[409]-593)

n Analytic within an analytic. Sometimes it is desirable to make an analytic within an analytic, e. g. for a part of a volume which is itself a distinct work in a set. It is generally found most satisfactory to refer from the last analytic to the work with which it is most directly connected; with a note in the ordinary form, to indicate the relation to the main work; e. g.

26-27 Analytic within an analytic

26 Form recommended for general use

910.6 H15 v.81		Schmidel, Ulrich, 1510?-?1579. (A) true and agreeable description of some principal Indian lands and islands... (In Dominguez, L.L. ed. Conquest of the river Plate, 1535-1555. 1891. p.[1]-91) In the Hakluyt society's Works, 1891, v.81.

As shown in the illustration above, Schmidel's work constitutes the first part of a volume edited by Dominguez, a volume which in itself constitutes v. 81 of the *Works* of the Hakluyt society.

Another method which may be used is the reference from the final analytic directly back to the main work, paying no attention to the intermediate work (see sample below) but this method is not recommended, as it is the intermediate work with which the final analytic is more closely associated and in which it might be printed in another edition entirely independent of any connection with what for the edition in hand is treated as the main entry.

27 Alternative method; not recommended for general use

910.6 H15 v.81	Schmidel, Ulrich, some (In [1891],	1510?-?1579. (A) true and agreeable description of principal Indian lands and islands... Hakluyt society, London. Works. v.81, p.[1]-91)

When analytics are made for parts of *continuations* (e. g. periodicals or, as in this case, society publications, which will be discussed later) it is customary and preferable to give in the reference to the main entry, merely the date of the special volume referred to, but an alternative method is to give the date of the first volume of the set, followed by a short dash and a space, e. g. (In Hakluyt society, London. Works. 1847- v.81,p.[1]-91).

o Short form analytics. When the part of the book for which analytic entry is to be made has no separate title, or too many chapter titles, and its contents are sufficiently well indicated by the title of the whole book it is better to use what may be called the short form analytic. In this form, instead of using for the analytic a separate title with a reference to the main work, the title of the main work only is given.

The short form analytic is often the best not only when the analytic has no separate title or too many chapter titles and the contents are satisfactorily covered by the main title, but also in many cases when it has a separate title but one which adds to the main title or subject heading no information concerning the scope or phase of the subject treated, so that the employment of both main and analytic titles involves useless repetition. These cases

occur most often under the names of persons as subjects (see sample cards 28-29 below).

The short form analytic might under some conditions be adopted for all subject analytics, as the principal point would be covered by the fact that the subject named in the heading was treated in a certain specified part of the book, but the long form analytic is much more satisfactory if the author of the analytic is different from the author of the book as a whole, or if the analytic has a distinct title which gives desirable information not given by the main title of the book.

(1) Continuous paging. In the case of continuously paged short form analytics, the main title is followed after a centimeter space by the imprint date, and again after a centimeter space by inclusive paging.

28-29 Long and short form analytics contrasted; continuous paging

28 Long form

B T312r	Ritchie, A.[I.,] Tennyson)	RUSKIN, JOHN, 1819-1900. (Thackeray) lady, 1838-1918. John Ruskin. (In her Records of Tennyson, Ruskin, Browning. 1892. p.[61,]-135)

(or better)

29 Short form

B T312r	Ritchie, A.[I.,] ing.	RUSKIN, JOHN, 1819-1900. (Thackeray) lady, 1838-1918. Records of Tennyson, Ruskin, Brown- 1892. p.[61,]-135.

(2) Separate paging. In the case of separately paged short form analytics (whether for one or more entire volumes or for the separately paged part of a volume) the title is followed after a centimeter space by the imprint date for the whole work; then on the next line, at the second indention (the regular position for the collation), by the number of (when only one) the volume or

the part comprising the analytic, and (separated by a comma, except when brackets are used, but with only the single typewriter space regularly used between items) the collation for the analytic, as pt 2, 76p. illus. 21cm. If two or more volumes or parts are covered by the analytic the inclusive volumes or parts should be given, as v. 2-3; but the paging should be omitted unless continuous.

30 Separate paging: short form

530 051		ASTRONOMY. Olmsted, Denison, 1791-1859. Rudiments of natural philosophy and astronomy...stereotyped ed. 1852. pt 2, 115p, illus. tables, diagrs. 15½cm.

p Alternative methods. (1) A. L. A. code. Suggestions for the adaptation of printed cards for analytics are included in the *A. L. A. rules,* p. 79-80. A slight variation would be the omission of the slanting line which, in the sample shown, gives at first the impression of a canceled card.

(2) New York state library. The method adopted by the New York state library for printed cards is the insertion of the page reference *before* the printed entry.

31-32 New York state library method of adapting printed cards

31 Title analytic

824.91 Herb moly and heartsease, see p.[251]-
B47e 275 in
Benson, Arthur Christopher, 1862–

Escape, and other essays, by Arthur Christopher Benson ... New York, The Century co., 1915.

xviii, 302 p. 20cm. $1.50

Reprinted in part from Century magazine and Cornhill magazine.

CONTENTS.—Escape.—Literature and life.—The new poets.—Walt Whitman.—Charm.—Sunset.—The House of Pengersick.—Villages.—Dreams.—The visitant.—That other one.—Schooldays.—Authorship.—Herb moly and heartsease.—Behold, this dreamer cometh.

32 Subject analytic

PHILOSOPHY. BIBLIOGRAPHY, see p.431-440 in

101
P46

Perry, Ralph Barton, 1876–

The approach to philosophy, by Ralph Barton Perry ... New York, C. Scribner's sons, 1905.

xxiv, 448 p. 19½cm.

Bibliography: p. 431–440.

As shown in sample 32, the New York state library, for the sake of having the use of the full length of the line, carries its subject headings back to the left edge of the card.

(3) Wisconsin library school. The Wisconsin library school rules give the paging below the call number, instead of in the curves.

INDEPENDENTS

111 Definition. Books or pamphlets published separately and afterwards bound together, such consolidation not being a part of the publisher's work.

The phrase "published separately", as here used, refers to the exact copies in hand, *not* (as when used with reference to analytics) *merely to the same material,* at some time published separately.

112 Independents vs separately paged analytics. *a Analytics.* The separately paged analytic is *a part of the book as published* and belongs in all copies of that edition.

b Independents. The independent is one of two or more publications issued separately, and afterwards bound together. Of such a combination there may be only a single copy; if there are duplicates each must be prepared individually.

c Distinguishing marks. These may appear in the book, showing clearly whether it is a case for analytic or independent treatment, but such marks are sometimes entirely lacking and the treatment must be settled simply in accordance with the cataloger's judgment. In cases of uncertainty the independent is to be preferred.

(1) Analytic treatment. This may be indicated in various ways; e. g. a title-page mentioning both works, a preface or table of contents treating of both, a cover title (but not necessarily a binder's title or label) including both, continuous numbering of signatures, or (in the case of unnumbered signatures) the beginning of a new group of page numbers in the same signature with a previous group.

(2) Independent treatment. This may sometimes be determined by the cataloger's knowledge of the previous history of the parts, as, for example, that the parts have been combined by the library or by some individual, but the decision often rests merely on the appearance of the book. A difference in size or publisher or a wide discrepancy in dates may serve as evidence, but frequently there is no means of actually establishing the facts.

113 Treatment of independents as distinguished from analytics. Catalog completely, as though an entirely separate work, each part decided on as an independent, but make the following exceptions in minor details.

a Size. Give for size, not the size of the cover, as in the case of separate books, but the size of the page of the special work being cataloged.

As independents of quite different sizes are sometimes bound together this method gives a better bibliographic description than the use of the cover size. If the difference between the size of the publication and the size of the cover is so great as to affect the place of shelving this difference may be indicated in a note; e. g. Covers, 26cm.

b Tracing for the volume as a whole. Consider the main card for one of the independents (generally the first) as being the main card for the volume and on this give the accession number of the volume, the tracing for added entries for that separate publication and the number of other sets of cards for the volume, specifying the headings for the main cards for the different sets fully enough to make it easy to find them. If the same heading is used for more than one set the statements should be combined, as "3 sets under Gray, H. M.", or if additional sets have the same author heading as the first, "2 other sets under Thorpe." In case the volume calls for so many different sets of cards that they can not all be satisfactorily traced on the main card a separate official record may be kept (as suggested for the tracing of very numerous analytics, section 110*j*(4)) referring to this list in the place for the tracing, as "27 other sets; see official list".

c Tracing of added entries for independents other than the first. The main card for each of the other independents takes the tracing for its own added entries but no accession number.

d Note of contents on main card. On the main card for (generally) the first independent, i. e. the card regarded as the main card for the volume, add a note mentioning the other independents.

(1) If the volume contains only one or two additional works give on the main card the note "Bound with" (specifying the authors and titles of the others) as, "Bound with the author's Autocrat of the breakfast table" or "Bound with the Deserted village, by Oliver Goldsmith; and Sesame and lilies, by John Ruskin". Sometimes the form of note works out better by the use of the possessive pronoun or the author's name in the possessive, as "his Autocrat of the breakfast table" or "John Ruskin's Sesame and lilies".

(2) If more than two additional independents are included in the volume, give on the main card a more general note, as "Bound with other pamphlets".

e Note of contents on other cards. (1) When the volume contains only two or three independents give on all cards for inde-

pendents other than the first a note mentioning the other work when only one or the other two when the volume contains two other works; as, "Bound with his Letters from British settlers, and his Taxes on knowledge." If two titles are mentioned in the note indicate the author, if known, with each. Otherwise it may not be clear whether they are by the same author or whether the author of one of them is unknown.

If this note is not given on all cards for other independents than the first, the reader who, wishing one of these, sends for the volume and on opening it sees a different title may not recognize the book as the one called for. For this reason the first publication in the book should be named first.

(2) When the volume contains more than three independents give on all cards for all independents other than the first a note naming the first with an allusion to the others; as, "Bound with Lowell's Vision of Sir Launfal, and other pamphlets".

1 Main card

613.1
G86

Griscom, John Hoskins, 1809-1874.
Uses and abuses of air...with remarks on the ventilation of houses...3d ed.
N.Y. Redfield, 1854.
252p. illus. 12 col.pl. 19cm.

Bound with Punishment, not preventive, not reformatory.

2 Subject card

613.1
G86

AIR.
Griscom, J:H., 1809-1874.
Uses and abuses of air...with remarks on the ventilation of houses...3d ed.
N.Y. Redfield, 1854.
252p. illus. 12 col.pl. 19cm.

3 Title card

613.1
G86

Uses and abuses of air. 1854.
Griscom, J:H.

4 Main card for second pamphlet (anonymous)

613.1
G86

Punishment, not preventive, not reformatory. No place, no pub. [18—]
36p. 19cm.

No title-page.
Bound with J:H.Griscom's Uses and abuses of air.

5 Subject card for same

613.1
G86

PUNISHMENT.

Punishment, not preventive, not reformatory. No place. no pub. [18—]
36p. 19cm.

No title-page.
Bound with J:H.Griscom's Uses and abuses of air.

114 Treatment of independents and separately paged analytics in the same way. Bibliographically the independent and the separately paged analytic are *in fact* entirely different (as shown in section 112*a-b*), even though in some cases the *appearance* of the volume is such as to make it impossible to pronounce positively to which class it belongs. For the library which aims at bibliographic exactness the distinction should be observed, so far as the facts can be ascertained, but some libraries prefer to ignore the distinction and in such cases the works may be treated either as all independents or as all analytics.

a Treatment of all as independents. If the treatment of all as independents is preferred, for volumes which strictly speaking, contain separately paged analytics, these are cataloged like true independents, but more frequently than with the latter the imprint is wholly or partly lacking and in such cases the missing information should be supplied from the main title-page; otherwise it would not be represented at all on the cards. In exact cataloging the details thus supplied should be bracketed.

b Treatment of all as analytics. If the preference is to treat all as analytics it is recommended that for those which are really independents some such method as the following be adopted.

Since analytic treatment presupposes a main entry for the book as a whole, it is desirable that there be a general title-page, with such a collective title as will best cover the contents of the volume. If the volume is put together by the library a manuscript title-page and table of contents are best prepared at that time and bound in. If the volume has been bound up without these it is best to supply them and paste them in, though in some libraries the cataloging is in such cases done from the binder's title. If the latter procedure is followed a note should be added to the entries for the book as a whole; i. e. Cataloged from binder's title.

(1) Title-pages. It will be found most satisfactory to have the supplied title-pages prepared on the usual plan for printed title-pages of books of similar contents, with a collective title indicating the scope of the contents of the volume, the author's name or authors' names, if the publications are all by the same author or joint authors (or several independent authors may be named if the title is such as to show that their work *is* independent and not of a joint author character) and imprint date (or inclusive dates, if issued in different years). Place (or places) of publication may, if desired, also be used, but it is not desirable that the publisher's name be given (even if the parts are all from the same publisher), since that item would imply that the volume was issued by the publisher in that *combined form.* Even the manuscript title-page would not necessarily correct that impression, since such a title-page might be used to take the place of one which was lost.

(2) Contents.[1] In the table of contents the items should follow the order of the arrangement in the volume, each item being numbered, with a corresponding number placed on the publication. Following this number should be given the name of the author (unless the contents are all the work of the same author or joint authors) and the title of the separate publication.

The number of pages and the imprint date may, if desired, be added but they are not generally important here, as they are in each case given on the catalog cards for the separate publication.

(3) Cataloging. (*a*) Main entry. The cataloging should be done from the supplied title-page, treating it as though it were

[1] The table of contents is equally desirable if the volume is treated as made up of independents.

the ordinary printed title-page, except that some such note should be added as, Manuscript title-page supplied.

Entry should be made under the author's name if the works are all of the same authorship; otherwise the form for the main entry should be determined as in section 109*a*(3). After the title, transcribed according to the usual rules, the place or places, if not more than three, of publication *may* be given; if more than three, the phrase "Various places" may be used. If the contents of the volume are the output of several publishers the phrase "Various publishers" may be given, but the *names* of publishers should *not* be given since the proper inference from the specification of their names would be that they were responsible for the volume *as that volume,* when they were merely responsible for its individual parts. The extreme imprint dates, in inclusive form, should be given, as this item would, specially on the subject side, frequently be some indication of the value of the collection.

As in the case of a regular publication with several groups of paging, these, if not more than three, may be specified, separated by a comma. If there are more than three, "v.p." may be used, meaning "various pagings". Such a statement regarding illustrations should be made as applies to the volume as a whole, and the size given in accordance with the size of the covers.

Contents should regularly be given.

(*b*) Added entries for the book as a whole. When the volume *as a whole* deals with one or more subjects, subject entries should be made as for other books. Other added entries for the volume as a whole would seldom if ever be called for, as in the nature of the case these would ordinarily apply merely to individual parts.

(*c*) Analytics. For the separate parts of the volume, analytic entries should be made to such extent as is called for in the individual cases, but because of the parts having been published separately the analytics should be made with more than usual liberality, specially the author analytics.

Subject analytics are not generally important if the subject of the separate part is the same as the subject of the volume as a whole, the contents statement on the general subject card usually being sufficient, but if the author of the separate part is an authority on the subject it may be desirable to make a separate subject entry on that account. If the separate part deals with a distinct topic it should be given a distinct subject entry. This applies, contrary to the usual principle, even when the topic is one which is naturally included in the broader subject of the volume as a whole, just be-

cause the part has been published separately and is therefore likely to be looked for under its specific subject designation.

Analytics for titles, editors etc. should be made according to the general principles, with special recognition of the fact that the parts have been separately published and that consequently the features of the parts are more than otherwise likely to be separately remembered.

(*d*) Form of analytic entry. The analytic entries should take the same form as previously prescribed for separately paged analytics, with a reference in ( ) to the main entry for the book.

(*e*) Tracing. The entries should be traced, as in the case of other separately paged analytics.

ADDED EDITIONS

115 Definition of edition. The definition of edition given in the *A. L. A. rules*, pref. p. 14, "The whole number of copies printed from the same set of types and issued at the same time", is substantially the same as that given by the *Century*, *Standard* and *Webster*, but some such explanatory statement as the following, which is taken from Webster, makes the definition more directly applicable to ordinary cataloging usage. To the definition "The whole number of copies of a work printed and published at one time" is added "usually distinguished from an *impression*. In editions after the first, corrections, additions or alterations of the text are made, or the type reset; a second or succeeding *impression* is from the unaltered original plates".

A definition limited strictly to copies "issued at the same time" must be regarded as based wholly on the earlier method of printing from movable type and the subsequent distribution of the type, involving its resetting for a reissue, which was therefore properly a new edition. With the advances in printing, for a large proportion of the books plates are made corresponding to the pages. These plates are stored and used for reprints which, corresponding exactly to the original, are not properly editions, as brought out in the supplementary statement in *Webster*. Such reprints may be designated as different impressions, issues, reissues or thousands, but these distinctions are of value only for minute bibliographic descriptions and are generally disregarded in library cataloging. In many cases, however, such reprints appear as numbered "editions", but as it is often impracticable to distinguish between such reprints and really new editions it is best to accept for these the publishers' term.

In *Cutter*, p. 19, is the following: "Edition, a number of copies of a book, published at the same time and in the same form. A later publication of the same book unchanged is sometimes styled a different edition, sometimes a new issue, sometimes a different thousand." The phrase "in the same form" is an important supplement to the phrase "at the same time", as a large paper or some other special edition might be "printed from the same set of types and issued at the same time".

For cataloging purposes different editions are those which are subject of some difference in the description on the cards, even though this difference is nothing more than the imprint date.

Importance of indicating edition. The importance of noting the edition is stated by *Cutter* (rule 255) as follows: "The specification of edition is

necessary, (1) for the student, who often wants a particular edition and cares no more for another than he would for an entirely different work, (2) in the library service, to prevent the rejection of works which are not really duplicates. And the number of the edition is a fact in the literary history of the author worth preserving under his name; under the subject it is some guarantee for the repute, if not for the value, of the work."

a Editions vs copies. Exact duplicates are called *copies* and this term is, according to the policy of the library, extended to include varying degrees of duplication, many libraries using the term to cover, in fiction, entirely different editions unless the number of volumes differs or there is some variation in the division into volumes or there is some special reason for distinguishing a certain edition, as in the case of specially fine illustrations or of an edition sufficiently well known to be called for in preference to others. Under this plan for the treatment of fiction the entire statement of imprint and collation is omitted, except the number of volumes when more than one. When the distinguishing feature consists of the illustrations or editor etc. it may be best brought out in a note.

For a fuller discussion of the treatment of fiction see Appendix 1.

116 Definition of added edition. As defined in *Cutter*, p. 13, an added edition is "another edition of a work already in the catalog."

117 Treatment of added editions. When an edition is added to the library it is customary, when practicable, to add the catalog entry to the cards already made, thus procuring the double advantage of economy of labor and a compact presentation of the entries to the eye of the reader.

When an edition is to be added to cards already made the extra entry should be made on all cards to which it applies, according to directions *a-h* given below, subject to such variations in fulness of entry as are called for by the different kinds of cards. It is better to omit a line between entries when there is room, except on series cards, where the regular rule for arrangement in series should be followed.

An exception to the general method for adding editions must frequently be made on series cards; i. e. if the work to which an edition is to be added is the latest entered on the series card the regular rule for added editions is followed, but if, on the series card, entries for other works follow the original entry for the work in question, it is generally best to make, on the series card, the entry for the added edition as an entirely distinct entry, following those already made.

For the entry of added editions on the author card only, see *Cutter, 179.* but notice that the illustrations are for very special cases.

a Author's name. Indicate the repetition of the author's name by a dash about one centimeter long, beginning at the outer indention, at the height of the top of lower case letters, on manuscript cards. On typewritten cards the dash should be used if there is one on the machine; otherwise the hyphen, not the underline.

No account need be taken of the point if one edition is published under the author's name and one anonymously, nor of a different fulness of author's name on different title-pages.

b Title. Indicate the repetition of the title by the word Same (underlined) to represent either the whole title or merely the title proper, according to the correspondence between the two title-pages. Write this word after the dash, at the distance of the ordinary space between words, on either manuscript or typewritten cards.

By the "title proper" is here meant that part of the title which precedes the statement of edition.

In some libraries, instead of the word Same a second dash is used, one centimeter in length, following the dash representing the author's name, at a distance of one typewriter space.

(1) Titles wholly or partly identical. If the whole title is identical the word Same is sufficient to indicate the repetition, but if only the title proper is identical, some variation occurring in the statement of edition, the word Same should be used to represent only the title proper and the statement of edition should be written out in the same fulness as would be used if the entry stood alone on the card, the semicolon being used to separate this statement from the word Same, as though, instead of the latter, the title was written out.

(2) Longer entries added to shorter. If the original entry contains no statement of the edition and the second entry contains such a statement, the second may be added to the first, with the supplementary information added, but if the earlier entry has a statement of edition and the later entry has no such statement the later entry should not be added to the earlier and longer entry, as the word Same would in this case imply the repetition of the entire previous title.

A longer title proper may be added to a shorter by adding, after the word Same, the supplementary information (unless this would result in awkward phraseology) or by the use of . . .

(3) More than two editions. When two editions are already given on the card, if the first entry has no statement of edition and the second has such a statement, subsequent editions *lacking* such a statement should not be added as they would be likely to be understood as corresponding to the second entry, but if the

first entry has no statement of edition and the second and following entries have such a statement, in order to avoid any possible misunderstanding on the part of the reader, it is safest to write out the statement of edition with each, even though the wording is exactly the same.

(4) Different editors. Although the rule for adding editions to a card when there is a variation in the statement of edition, would allow on the same card the combination of editions by different editors, this would not generally be advisable, as the library which would have editions by different editors might also have extra editions by the same editor and it would therefore be better to give separate cards to editions by different editors.

(5) Slight variations in title. In libraries doing minute bibliographic work it would be undesirable to allow even very slight variations to pass under the word Same, but for most libraries serving mainly a miscellaneous public it would not be important to observe such variations, e. g. *French revolution in 1848* and *French revolution of 1848,* or the omission in a later entry of a subtitle or alternative title. When . . . are used in the earlier entry to indicate omissions, they may be disregarded in applying the word Same, considering this as covering only the actual written words. Correspondingly . . . to indicate the series note etc. at the head of the title-page for the additional entry need not be used before the word Same.

When different editions are being cataloged at the same time, occasionally the titles may be shortened with special reference to agreement in the catalog entries, provided that nothing very important is thereby omitted.

c Imprint, collation and series note. On the main card and subject cards write, in the regular full form for such cards, the imprint, one centimeter (four typewriter spaces) after the title, and on the following line, in their regular position, the full collation and the series note.

On the other cards (title, editor, etc.) write the imprint date (or its substitute) one centimeter after the title, and *on the same line,* again at the distance of one centimeter, the number of volumes if more than one.

These details are given with each entry, even if they are identical with those in the edition previously cataloged.

d Notes. Notes should be given with each entry as applicable, except that notes given with the first entry may be referred to in the later entries if they are equally applicable to these *and appreciable space is thereby saved;* as, "For notes of biography and

bibliography see entry above" or "Contents as in entry above except for the addition of the following:" (giving supplementary items).

Occasionally, if thought important for the sake of distinguishing editions (for example, two of the same date) such notes may be added on short-entry cards (e. g. title or editor) as would not ordinarily be given; as "London ed." and "New York ed." or the series note may be given after the imprint and collation or the name of the edition may be given in the title.

e Treatment of author's name and of title on main vs secondary cards. The indication of the author's name by a dash, followed by the word Same, representing the title, is common to all cards, no attempt being made to indicate a repetition of the heading for subject or editor cards, etc.

(1) Title cards. On the title card this arrangement reverses the regular order for title cards but the reader will not analyze this detail and the opposite arrangement, though more logical, would, by its appearance, be confusing.

f Order of entries. The later edition would naturally follow an earlier, but if the later one was cataloged before the earlier one came to hand the earlier would be added to the later except when some difference in *title* made this undesirable. When different editions are being cataloged at the same time, if the later edition has the shorter title it is sometimes desirable for that reason to give it the first place on the card, regardless of the date. Differences in imprint, collation or series need not be considered in the order of entries.

g Call numbers. The call number for each edition is given at the left edge of the card, opposite its own entry.

h Accession numbers. Accession numbers for all editions cataloged should be given on the back of the main card and should be distinguished; as,

1124	ed. 7	1848		Edin.
		or	or	
1956	" 9	1865		Lond.

While some distinguishing mark should be given with the accession number for each edition, the different editions on a card do not always lend themselves to the same treatment, e. g. the number of the edition may be given with one edition and a publisher or series note with another.

1 Author card

239
H22

Harnack, Adolf, 1851-
What is Christianity? 16 lectures delivered in the University of Berlin... 1899-1900; tr...by Thomas Bailey Saunders; 3d and rev.ed. Lond. Williams & N. 1904 [c'01]
306p. 19cm. (Crown theological library)

239
H22a

——— Same; 3d ed.rev. N.Y. Putnam [1910, c'01]
322p. 19cm. (Crown theological library)

2 Subject card

239
H22

CHRISTIANITY.
Harnack, Adolf, 1851-
What is Christianity? 16 lectures delivered in the University of Berlin... 1899-1900; tr...by Thomas Bailey Saunders; 3d and rev.ed. Lond. Williams & N. 1904 [c'01]
306p. 19cm. (Crown theological library)

239
H22a

——— Same; 3d ed.rev. N.Y. Putnam [1910, c'01]
322p. 19cm. (Crown theological library)

3 Translator card

The entries on cards 3-4 are designed to represent a case where it was desirable, on making the second entry, to distinguish the editions in some other way than by the date. The edition first cataloged was the third, while the added edition was the second, but the third edition was published in 1904, while the copy in hand of the second edition, as shown on the back of the title-page, was reprinted in 1910, from an earlier issue, so that the use of the dates would, by itself, be misleading. Consequently on the short-entry cards a note of the edition was added to the entry previously made, and a statement of the edition included in the title for the added entry, in order to show the actual relation of the two editions.

239
H22

Saunders, Thomas Bailey, 1860-
tr.
Harnack, Adolf.
What is Christianity? 1904.

3d ed.

239
H22a

Same; 2d ed. [1910]

4 Title card

239
H22

What is Christianity? 1904.
Harnack, Adolf.

3d ed.

239
H22a

Same; 2d ed. [1910]

INDEXES, KEYS, SUPPLEMENTS, ATLASES AND PORTFOLIOS

118 Treated like added editions. *a Indexes and keys.* Separately published indexes and keys are to be treated like added editions, with the dash to represent the original author, and the word Same the original title, these being followed (generally after a comma) by the additional title of the index or key, including the name of the editor or compiler, for whom an added entry should be made.

b Supplements. Supplements should be treated in the same way unless so distinct as to fall under *A. L. A. rules, 14,* namely: Enter a continuation which is in the form of an independent work with separate title, whether printed with the original or not, under the name of its own author, with a reference from the author of the original work. (For illustrations see *A. L. A. rules.*)

c Atlases and portfolios. An atlas or portfolio, which has a title differing from that of the main work, or which has a special editor or compiler, may, if desired, be treated like a supplement, as an alternative to the method suggested in 15*g*(2) and 16*e*.

Index, with main entry under author

809.2 K64	Klein,	Julius Leopold 1810-1876. Geschichte des drama's. Lpz. Weigel, 1865-76. 13v. in 15, 21cm.
809.2 K64 v.0	———	Same, Register-band...bearb. von Theodor Ebner. Lpz. Weigel, 1886. 128p. 21cm.

809.2 K64 v.0	Klein,	Ebner, Theodor, 1856- ed. J.L. Geschichte des drama's, Register-band. 1886.

UNIVERSITY OF ILLINOIS LIBRARY SCHOOL

Index and supplement, with main entry under title

Hanging indention

032 Ꝙ E5	Encyclopaedia britannica; a dictionary of arts, sciences and general literature; 9th ed. Edin. Black, 1875-89. 24v. illus. plates (partly col.), maps, plans, diagrs. 28½cm.
032 Ꝙ E5 v.0	Same, Index to; with list of contributors and key to their initials. Edin. Black, 1889. 499p. 28½cm.
032 Ꝙ E5 v.25-25	Same; New American supplement...ed.under ...supervision of Day Otis Kellogg... N.Y. Werner, 1900. 5v. illus. ports. maps, 27½cm.

032 Ꝙ E5 v.25-25	Encyclopaedia britannica; New American supplement.	Kellogg, Day Otis, ed. 1900. 5v.

(or)

Paragraph indention; treatment as for anonymous book

032 Q E5	ary	Encyclopaedia britannica: a diction- of arts, sciences and general litera- ture; 9th ed. Edin. Black, 1875-89. 24v. illus. plates (partly col.), maps, plans, diagrs. 28½cm.
032 Q E5 v.0	utors	Same, Index to; with list of contrib- s and key to their initials. Edin. Black, 1889. 499p. 28½cm.
032 Q E5 v.25-29	under	Same; New American supplement...ed. r...super- ◯ vision of Day Otis Kellogg... N.Y. Werner, 1900. 5v. illus. ports. maps, 27½cm.

032 Q E5 v.25-29	can	Kellogg, Day Otis, ed. Encyclopaedia britannica; New Ameri- supplement. 1900. 5v.

PERIODICALS

119 Definitions. The following definitions are taken from the *A. L. A. rules,* pref. p. 15-16.

Periodical: A publication intended to appear in successive numbers or parts at more or less regular intervals and, as a rule, for an indefinite time. Each part properly contains matter on a variety of topics, generally by several contributors.

Newspapers, and the *Memoirs, Proceedings, Journals, etc. of societies* are not considered regular periodicals under the rules.

Serial: A publication issued in successive parts, usually at regular intervals, and, as a rule, intended to be continued indefinitely. Serials include periodicals, annuals (reports, year-books, etc.) and memoirs, proceedings and transactions of societies.

120 General treatment. The directions given below, based on *A. L. A. rules, 121,* are designed to cover the main features of the cataloging of periodicals. More detailed specifications, showing the practice of the catalog division of the Library of Congress, are to be found in its *Guide to the cataloguing of periodicals, prepared by Mary Wilson MacNair,* 1918, with which the following directions are for the most part in accord, but some slight differences have here been adopted, with a view to briefer forms or because some variation seemed better adapted to manuscript or typewritten cards. For the cataloger in whose work periodicals constitute an important feature the *Guide* mentioned above corresponds to those books which in general parlance "no gentleman's library should be without".

121 Form entry. In *Cutter, 192,* it is suggested that "form entry" be made under PERIODICALS, or under ENGLISH PERIODICALS, FRENCH PERIODICALS, etc., but the infrequency with which the users of most libraries care to know all the periodicals in a library makes this policy very questionable as a general practice.

In a small library a list of the periodicals may be bulletined and a reference to this made in the catalog under the heading PERIODICALS. In a large library a more practical method would be a general reference; as,

		PERIODICALS. For general periodicals see their names; as, Century magazine For periodicals on a special subject see name of that subject, subhead PERIODICALS; as, EDUCATION — PERIODICALS

122 Fulness of description. The many variations liable to occur among the different volumes of a serial set make it impracticable to give as minute bibliographic descriptions for periodicals as for books in general, while the wide distribution of periodicals makes their contents and character more generally known than is the case with other works, and a full and exact description consequently less important.

123 Groups. Periodicals may, for cataloging, be divided into three groups:

a Those which have ceased publication and of which the library has complete sets

For these the cataloging follows the same general plan as for other books in several volumes, but certain exceptions are made to correspond to the treatment required for current periodicals and incomplete sets, as specified below.

b Those which are still being published, and of which the library sets are complete to date

c Those of which the library sets are incomplete, either periodicals which have ceased publication or those which are still being published

124 Complete finished sets. *a Main entry.* Make the main entry under the title.

(1) Position. Begin on the top line, using either (*a*) hanging indention, following the form given on the Library of Congress cards, or (*b*) paragraph indention, in accordance with general earlier usage.

If hanging indention is used begin the title at the outer indention, with inner indention for all subsequent lines of the entry.

If paragraph indention is preferred begin the title at the second indention, coming back to the outer indention for subsequent lines of title and imprint.

This second form, using regular title indention, corresponds for the main entry to the treatment of anonymous books with author unknown, except that the entry begins on the *top line*, a divergence justified by the fact that for periodicals not only will no author's name ever be filled in, but periodicals constitute a large class of publications and it seems undesirable to lose needlessly the use of the top line for so many entries.

(2) Title. As variations are likely to occur on the title-pages of different volumes it simplifies the cataloging to include on the cards for all periodicals only those parts of the title which are really important, either as standing out prominently in the title proper or as showing the scope of the work. The latter point may often be covered by a condensation of the descriptive part of the title.

With complete, finished sets the cataloger has before him all the title-page variations which must be taken into account, and, with this definite knowledge of the facts, can shorten the title more to his satisfaction than when dealing with possibilities, but it is convenient to have the same general rules cover, as far as possible, both finished and unfinished sets, and it is with this in mind that these directions have been prepared. As a general principle, omissions from the title should be made as freely as may be done without the loss of any information which is of real value *as a part of the title.*

(*a*) Frequency of publication. When the frequency of publication is given as an integral part of the title proper (e. g. *Quarterly journal of economics,* or *Atlantic monthly*) and not merely as a descriptive term, it is necessary to retain it, but otherwise it is better to omit it from the title and give it in a note, as this is a detail very liable to change. When there is a change in the frequency of publication of a periodical which includes this as an integral part of the title, the case comes under the treatment for "Changed titles", given below, as section 131.

(*b*) Editors. For editors also it is better to omit the names from the title and give in a note instead.

(*c*) Dates covered by volumes. It is well to give in the title on the cards for periodicals which have ceased publication and of which the library sets are complete, the inclusive dates covered from beginning to end of publication, supplying these dates in brackets when not given on the title-page. If dates are given on either the first or last volume and not on the other the missing date should be supplied in brackets. If the dates used do not coincide with the beginning and end of the years it is desirable to include the names of the months in this title-date statement, bracketing if not given on the title-page.

(*d*) Abbreviations for months. For names of months the common abbreviations should be used.

(*e*) Information supplied or omitted. If information is actually supplied in the title, e. g. the name of the month, it should be bracketed, but, in view of possible variations on title-pages, the ... need not be used to indicate omissions.

(3) Imprint. Give place and publisher as usual, if they remain unchanged throughout the set.

(*a*) Place changed. Changes in place of publication are less frequent than changes in publisher, for which directions are given below under "(*b*) Publisher changed", which rules may be adapted, as far as needed, to changes in place.

(*b*) Publisher changed. When a set is published by a firm which has changed its name, the name may be given as in the first volume, followed by [etc.] or if there has been only one change of name, both forms may be given, as "Jansen, McClurg & co. (later A. C. McClurg & co.)"

When a set has had two publishers, both names may be given, as for Galaxy: "W. C. & F. P. Church, 1866-68; Sheldon & co. 1868-70," or the first or the more important may be given in the imprint, and the other mentioned in a note.

If desired this method may be extended to include more than two publishers in the imprint.

When a set has had several publishers, the first or most important may be given in the imprint and a note added "Several changes of publisher," or the variant publishers may be specified in the note.

(*c*) Imprint dates. Imprint dates and copyright dates are to be given for finished, complete sets, as for any other set of books; i. e. the first and last dates should be given, connected by a dash. When neither imprint nor copyright dates are given, dates are to be supplied in brackets, in agreement with the publication of the *end* of the first and last volumes.

(4) Collation. The collation is given in its regular place, on the line below the imprint, at the second indention.

(*a*) Volumes. For a finished periodical of which the library has a complete set the statement of volumes is given in the same form as for any other work; e. g. 27v. or 18v. in 36.

If the periodical ceased publication with the first volume, the volume number may be given, followed by the number of pages; e. g. v.1, 461p.

(*b*) Illustrations. Illustrations are indicated only when the magazine is generally illustrated. Kinds of illustrations need not ordinarily be distinguished, all being included under the term "illus".

Exceptions may in rare instances be made where the distinct kind is important as such, e. g. the plates in some specially fine scientific or art periodical, or the maps in a geographic magazine.

(*c*) Size. If the volumes of a set are all of the same size, this may be given as usual, e. g. 26cm.; but if there have been variations it is better to give extreme sizes only, e. g. 26-30cm., unless there has been but one change, in which case a more specific statement *may* be made, e. g. v.1-7, 24cm.; v.8-19, 27cm.; or, for a noncontinuous variation, 28cm. (v.3, 7-10, 29cm.)

For many libraries it will be more practical to omit the size entirely for periodicals, even if used for other books.

(5) Notes. (*a*) Order of arrangement. The following order is prescribed by *A. L. A. rules, 121:* (*1*) frequency of publication; (*2*) important variations of title; (*3*) successive editors; (*4*) important changes of place of publication and of publisher; (*5*) indexes, supplements etc. unless entered separately.

1 **Frequency of publication.** The frequency of publication should always be given in a note except when retained in the title.

2 **Variations in title.** Where "important variations" are indicated above, the Library of Congress phrase "Title varies" or "Title varies slightly" may be used to cover minor changes.

3 **End of publication.** In addition to the items specified above, for finished periodicals (generally after all other notes) should be mentioned the discontinuance, e. g. "Publication suspended"[1] (with the date) or "Merged in" or "Incorporated with" or "Superseded by" (with the name of the other periodical and the date). In notes referring to another periodical in the library the call number of the periodical referred to should be included with the title.

(*b*) Indention. Regular paragraph indention is generally used but in some cases, if the information runs over the line, a further deep indention *may be employed* to allow the use of ditto marks for the phrase common to the group, thereby making these notes stand out clearly *as* a group (see sample card 7 below).

(*c*) Items combined. Occasionally some of the conditions noted occur simultaneously; e. g. changes of title, editor, place of pub-

[1] The phrase "Publication suspended" is recommended in preference to "Discontinued" or "Ceased publication" as being better fitted to the case if the publication is after an interval resumed, the note being, under those circumstances, amplified by adding a dash and the year (or the month and year) immediately preceding the resumption of publication.

lication and publisher. In such cases the facts may, when thought advisable, be combined in a single note.

(6) Indexes. (*a*) Separate entry. Though provision is made under "notes" for "indexes, supplements etc. unless entered separately", it is generally best when an index covers more than one volume to *enter it separately,* after such other notes as are indicated above, following the plan for added editions. This holds true, even if the index, instead of occupying an entire unnumbered volume, as is generally the case, occupies either a volume regularly numbered in the set or only part of a volume.

(*b*) Method. Use the word Same to represent the title of the periodical, as is done for titles in the case of added editions. Then, after a comma, give the title of the index, with (for an index occupying a separate volume) full imprint and full collation, according to the rules for any other separate work, using (in exact work) ... and brackets according to regular rules. For an index occupying only part of a volume use a brief analytic form, as shown in sample 1 below. The name of the periodical, being represented by the word Same, need not generally be repeated in the title of the index. This omission need not be indicated by ... unless the phrasing seems less awkward with these than with what would otherwise be used to represent the inverted arrangement, e. g. "Same, General index to; from the 20th to the 40th volumes" or "Same, General index ... from the 20th to the 40th volumes".

Successive indexes follow one another like different added editions, the notes about any individual index following that individual entry.

Indexes printed elsewhere. If an index to a set or a part of a set is known to have appeared elsewhere, it should, if in the library, be cataloged with the other indexes to the set, in the regular place called for by the volumes covered. If it is not in the library, as definite information as is available regarding it should be given in a note in the place for the index.

The call number for the index, including the volume number, is written in the margin, opposite the index entry, as for an added edition.

(7) Supplements. For a supplement consisting of a monograph, the main entry is made under the author of the monograph, with the title of the periodical given as a series note and with an added entry under the title of the periodical in the form of a series card.

For illustrations see the Library of Congress' *Guide to the cataloguing of periodicals.*

For supplements not consisting of monographs it is generally sufficient (when they are important enough to call for any notice) to mention them in notes on the main card for the periodical, without making separate entries.

b Added entries for subjects, editors, etc. (1) Importance Subject cards should be made for periodicals, as for other publications, when they deal with a distinct subject.

Editor cards are of little value except in the library which attempts to keep a complete record of what it has of the person's literary work, or in cases where the editor's name is prominently associated with the periodical.

When the periodical is the organ of a society or other body an entry is generally made under the name of the body, in the form of a general secondary entry, a note being given on both the main card and the general secondary card, to show the relation.

(2) Position. Writing the heading for the subject, editor etc. in its regular place on the top line at the second indention, begin the title of the periodical on the following line at the outer indention. If hanging indention is used on the main card, it is also used correspondingly on the secondary cards. If, on the main card, paragraph indention is used, on the secondary cards the first line of the title is, like the subsequent lines, drawn back to the first indention, which is at variance with the form on the main card, but which has the double advantage of bringing the title into a more prominent position than if it had the same indention as the heading and of avoiding the awkward appearance which results from having the heading and the item on the following line begin at the same indention.

The alternative to this second form, covering the same points, would be the omission of one line after the heading, with the second indention for the title entry, but this results in dropping the entry one line and the advantages seem to be greater with the method outlined above.

(3) Form. (*a*) Subject cards. The title, imprint, collation, notes and indexes are given on the subject cards for finished complete sets as on the main card, subject to such differences in title and notes as might occur with other books.

(*b*) Editor cards. Give the editor's name according to the usual rules, bracketing such parts as do not appear on the title-pages.

Variations on title-pages. If variations occur on different title-pages do not bracket parts which occur on any of the title-pages.

Use a short title, inclusive imprint dates for volumes covered by the editorship represented by the card, and the inclusive volume

numbers, as v.1-9, unless the editorship covers the entire set, when, instead of inclusive volume numbers, the total number of volumes is given, as 9v.

Editorship not continuous. If the editorship was not continuous, e. g. if the editor's work was for v.7-12 and 18-24, give only the extremes of the imprint dates but an exact statement of the volumes, using the inclusive form for the separate groups, e. g. 1892-1900. v.7-12, 18-24.

(*c*) General secondary cards. Follow in general the same plan as for editor cards, in (*b*) above, but include in the title or in a note such additional information as may be needed to account for the special entry.

125 Call numbers. Call numbers should be given in their usual place, for all entries, and when applying to only part of a set, as for the editor of part of a set, the inclusive volume numbers for the exact volumes covered should be included in the call number.

This rule for the inclusion of volume numbers should *not,* on the ground that the library has only part of the volumes, be applied on main cards and subject cards for incomplete sets (section 129 below), or on other cards for incomplete sets *when all the volumes which are in the library* are included in the entry.

a Brackets. Brackets are *not* to be used for volume numbers in call numbers, even when they are used in the collation (i. e. when they are not furnished by the volumes to which they apply).

126 Accession numbers. For a periodical which ceased publication after a few volumes the accession numbers may be given in their usual place, followed by the volume numbers.

For a set where there are many accession numbers, instead of specifying these numbers it is better to write in their place "See shelflist."

127 Capitalization. For capitalization follow *A.L.A. rules, 172.*

Sample cards

1-4 Complete finished set; hanging indention

1 Main card

360.5
C47

Charities review, Nov.1891-Feb.1901.
N.Y. Charity organization society of the city of New York [1892-1901]
10v. illus. 23-24cm.

Monthly.
v.1-5 ed.by J:H.Finley.
v.3 " J:H.Finley and P.L.Ford.
v.6-7 " F:H.Wines.
v.8-10 " H.S.Brown.
v.1-5, organ of the Charity organization society of the city of New York; v.5, organ of the National conference of

See next card

2

360.5
C47

charities and correction.
v.8-10 published by Charities review.
Publication suspended July 1896-Feb. 1897.
Absorbed Lend a hand (360.5 L56) in Mar. 1897.
Merged in Charities (360.5 C472) in Mar. 1901.

360.5
C47
v.10

Same, Index, v.1-10. (In v.10, p.601-615)

Index for v.1-8 appeared in v.8, p.569-580; for v.1-9 in v.9, p.582-595.

2 Subject card

360.5
C47

CHARITIES — PERIODICALS.
Charities review, Nov.1891-Feb.1901.
N.Y. Charity organization society of the city of New York [1892-1901]
10v. illus. 33-24cm.

Monthly.
v.1-5 ed. by J:H.Finley.
v.3 " J:H.Finley and P.L.Ford.
v.6-7 " F:H.Wines.
v.8-10 " H.S.Brown.
v.1-5, organ of the Charity organization society of the city of New York;

See next card

360.5
C47

2
v.5, organ of the National conference of charities and correction.
v.8-10 published by Charities review.
Publication suspended July 1896-Feb. 1897.
Absorbed Lend a hand (360.5 L56) in Mar. 1897.
Merged in Charities (360.5 C472) in Mar. 1901.

360.5
C47
v.10

Same, Index, v.1-10. (In v.10, p.601-615)

Index for v.1-8 appeared in v.8, p.569-580; for v.1-9 in v.9, p.582-595.

3 Editor card

360.5
C47
v.1-5

[Finley, John Huston] 1863- ed.
Charities review. [1892-96] v.1-5.

(Similar cards should be made for Paul Leicester Ford, for v.3; for Frederick Howard Wines, for v.6-7; and for Herbert S. Brown, for v.8-10.)

4 General secondary card

360.5 C47 v.1-5		Charity organization society of the city of New York. Charities review. [1892-96] v.1-5. Through the first five volumes the Charities review was the organ of this society.

(A similar card should be made for National conference of charities and correction, for v.5.)

(or)

5-6 Complete finished set; paragraph indention

5 Main card

360.5 C47	N.Y. city	Charities review, Nov.1891-Feb.1901. Charity organization society of the city of New York [1892-1901] 10v. illus. 23-24cm. Monthly. v.1-5 ed.by J:H.Finley. v.3 " J:H.Finley and P.L.Ford. v.6-7 " F:H.Wines. v.8-10 " H.S.Brown. v.1-5, organ of the Charity organization society of the city of New York; v.5, organ of the National conference of See next card

(Extension card same as for sample 1 above)

6 Subject card

360.5
C47

CHARITIES — PERIODICALS.
Charities review, Nov.1891-Feb.1901.
N.Y. Charity organization society of the city of New York [1892-1901]
10v. illus. 23-24cm.

Monthly.
v.1-5 ed.by J:H.Finley.
v.3 " J:H.Finley and P.L.Ford.
v.6-7 " F:H.Wines.
v.8-10 " H.S.Brown.
v.1-5, organ of the Charity organization society of the city of New York;

See next card

(Extension card same as for sample 2 above)

Editor cards and general secondary cards

(Editor cards and general secondary cards would in this case be identical with the editor and general secondary cards for hanging indention (see cards 3-4 above), but if the entry for the periodical ran over the line it would with hanging indention follow the idention given for the subject in sample card 2, while for paragraph indention it would follow that shown in sample card 6.)

128 Complete current sets. *a Main entry.* The treatment of periodicals still being published, of which the library sets are complete to date, follows in general the same plan as for complete finished sets, but calls for the following variations.

(1) Title. While the cataloger of the complete finished set has at hand all the variations to be considered the cataloger of the current publication must consider also the possibilities of future changes and be specially on guard against retaining unimportant phrases.

(*a*) Dates covered. In the title should be given in ink the date of the beginning of the first volume, followed by a dash and, *in pencil,* the date of the end of the latest volume cataloged.

When a periodical ceases publication the final date should be filled in, in ink.

(2) Imprint. (*a*) Place and publisher. Place and publisher, as long as unchanged, are given as usual. In the case of a change in place or publisher the first or most important may be used, but

if the current place or publisher is not the one given in the imprint it should be furnished in a note (added to any statement which is made regarding earlier changes of place or publisher) with the date from which it was connected with the publication; e. g. "Published in Boston, 1899-*date*"; or "Published by the International magazine company, 1897-*date*"; or "Published in Chicago by Field, Brown & co. June 1903-*date*"; the word "date" being written in pencil. In case of further change, such a statement as any of those given above should be closed by substituting for the penciled word "date" the actual date in ink, and the note extended by an additional corresponding statement giving the later information.

(*b*) Date. The imprint date (and copyright date, if different) for the first volume may be given in ink, followed by a dash and, in *pencil,* the imprint date of the latest volume cataloged.

1 **Copyright dates.** A copyright date *in addition* to this *penciled* imprint date is best omitted, as its value is too slight to warrant its change with each successive change of imprint, but the final imprint date should be given in ink if the periodical ceases publication, and the final copyright date may then be added.

2 **Omission of imprint dates.** Since dates are given in the title they may be omitted from the imprint if desired, thus lessening the number of items to be changed.

(3) Collation. (*a*) Volumes. The statement of volumes should be given in inclusive form, e. g. v.1-24. If in the individual library it is considered of sufficient importance that the volume statement for a periodical originally cataloged as current should, in case of discontinuance, take the regular form (e. g. 27v.) the original inclusive statement should be *entirely in pencil* in order to render the change easier, but if that feature is not specially desired the first part of the statement (i. e. "v.1-") may be given in ink, and merely the volume number following the dash be given in pencil, this being the part subject to continual change.

If the second method is followed the final volume number should, in case the publication of the periodical is suspended, also then be given in ink.

(*b*) Illustrations. For illustrations the same rules apply as for complete finished sets, section 124*a*(4)(*b*) above.

(*c*) Size. In view of the liability to changes in size it is recommended that this item (if given at all) be in pencil, even if at the time of the original cataloging there has been no variation; also that in case of variation, only the extremes be given (e. g. *26-30cm.*) without attempting a specification of volumes except when

the change of size is such as to divide the set on the shelves (e. g. v.1-8, 22cm.; *v.9-17, 28cm.*) In such an instance as the latter the first part of the statement may be given in ink.

(4) Notes. For notes the same general rules should be followed as for complete finished sets (section 124*a*(5) above) but to allow for adding information of the same kind as already presented in any note (i. e. frequency of publication, names of editors, changes in title, place or publisher, etc.) it is advisable to leave space. In general it would be better to give, of the notes, only the frequency of publication on the first card. If the other notes are begun on a second card and two lines or more are left between the kinds, the number being determined by the nature of the individual case and the judgment of the cataloger, the rewriting of the cards may often be long deferred. The numbering of the cards (at the top) should preferably be in pencil to permit the intercalation of cards if desirable.

(5) Indexes. Indexes should (in the same form as for complete finished sets, section 124*a*(6) above) be cataloged on a *separate* card, to be filed after the cards for miscellaneous notes.

b Added entries for subjects, editors etc. (1) Importance and position. For importance and position of entry see section 124*b*(1)-(2) above.

(2) Subject. For subject cards the entries may be made to correspond in full to the main card, involving alteration with each added volume or, if it is felt that this change on the subject cards, in addition to the main cards, involves too great an expenditure of time, a reference method of treatment may be substituted as follows: Under the subject heading, give a short title and, in place of the other facts given on the main card, write or stamp the note (omitting one line after the title) "For full statement of volumes in library see card beginning" (adding the entry words for the main card, making the reference full enough for identification to be reasonably sure and easy).

(3) Editor cards, general secondary cards etc. Editor cards, general secondary cards etc. would in cases where the person's or institution's relation to the periodical had ceased, be treated as complete (as in sample cards 3-4 above). In cases where the relation is still current the imprint date and volume

number for the first volume concerned should be given in ink[1] and the corresponding imprint date and volume number of the latest volume cataloged be given *in pencil* or, if preferred, in order to save repeated changes, instead of the imprint date and volume number of the latest volume, the word "date" (in *pencil*) may be substituted for each of these items, a change being made only when the person's or institution's relation to the periodical ceases, the statements then being closed by *exact* statements of the facts.

Relation not continuous. For treatment when the relation of the person or institution has not been continuous see note under 124*b*(3)(*b*).

(*a*) Brackets. If, at the time of the original cataloging, parts of the editor's name did not appear on any of the title-pages at hand and were therefore bracketed it is not important that the brackets be removed if they appear on later title-pages.

c Call numbers. When volume numbers for the *latest volumes of a current set* are to be indicated in the call number, write the number of the first volume concerned, followed by a dash, e. g.

051
L25
v.23-

See also section 125 above.

d Accession numbers. For a current set, instead of specifying the accession numbers it is better to write in their place "See shelflist".

e Periodical no longer received. If the library is no longer receiving a periodical still being published and previously cataloged as complete it is unnecessary to change the cards (except for such statements as *may*, e. g. for editors, be made to *"date"*) since where the exact dates and volume numbers of the volumes cataloged are given the essential facts appear. If, after an interval, the periodical is again received, it may then be cataloged according to section 129.

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[1] When the statement begins with v.1, if it is thought important that in case the person's or institution's relation to the periodical should cover the entire existence of the periodical the volume statement should take the regular form, e. g. 7v. instead of v.1-7, the "v.1" should be given in pencil, but (specially in the case of persons) this would happen with such comparative infrequency as to be hardly worth considering.

Sample cards

7-11 Complete current set; hanging indention

7 Main card

905 q E5		English historical review, 1886-1919. Lond. Longmans, 1886-1919 v.1- 34, 25½ cm. Quarterly. See next card

		2
905 q E5		v.1-5 ed.by Mandell Creighton. v.6 " Mandell Creighton, S:R. Gardiner and R.L.Poole. v.7-16 " S:R.Gardiner and R.L. Poole. v.17-date" R.L.Poole. See next card

		3
905 qE5 v.0$_1$	Same,	General index...v.1-20, 1886-1905... Lond. Longmans, 1906. 59p. 25½cm.
905 qE5 v.0$_2$	Same,	v.21-30, 1906-1915... Lond. Longmans, 1916. 75p. 25½cm.

8 Subject card

905 qE5		HISTORY – PERIODICALS.
	English historical review.	
		For full statement of volumes in library see card beginning: English historical review

9-11 Editor cards

905 qE5 v.1-6		Creighton, Mandell, bp of London, 1843-1901, ed.
	English historical review.	1886-91. v.1-6.

905 qE5 v.6-16		Gardiner, Samuel Rawson, 1829-1902, ed.
	English historical review.	1891-1901. v.6-16.

905 qE5 v.6-		Poole, Reginald Lane, 1857- ed.
	English historical review.	1891-date. v.6-date.

(or)

12-16 Complete current set; paragraph indention

12 Main card

905 q E 5	Lond.	English historical review, 1886- 1919. Longmans, 1886- 1919. v.1- 34, 25½ cm. Quarterly. See next card

(Extension cards 2-3 same as for sample 7 above)

13 Subject card

905 q E 5	English historical review.	HISTORY — PERIODICALS. For full statement of volumes in library see card beginning: English historical review

14-16 Editor cards

905 q E 5 v.1-6	English historical review. v.1-6.	Creighton, Mandell, bp of London, 1843-1901, ed. 1886-91.

905 E5 v.6-16	Gardiner, Samuel Rawson, ed. English historical review. v. 6-16.	1829-1902, 1891-1901.

905 E5 v.6-	Poole, Reginald Lane, ed. English historical review. v. 6-date.	1857- 1891-date.

129 Incomplete sets. *a Main entry.* (1) Sets slightly incomplete. When sets are only slightly incomplete they may be cataloged like those which are complete (either finished or current publications, as the case may be) except for the following details:

(*a*) Note for missing parts. The missing parts should be accounted for by a qualifying *penciled* note; e. g.

Lacks:

v.4 Jan.-June 1894
v.9-10 July 1896-June 1897

the word "Lacks" being written two lines below the collation at the second indention, and the missing parts of the set noted in a columned statement below, beginning at the first indention.

The note of missing volumes (including the word "Lacks") should be made in *pencil,* in order that the record may be more easily changed or entirely erased, as called for by a possible gradual completion of the set.

(*b*) v.1 wanting. If v.1 is wanting it is better to substitute *in pencil* for the details applicable to v.1 the corresponding details for the earliest volume cataloged; i. e. in the title the date of the beginning of that volume and in the imprint and collation *its* imprint date and volume number, the inclusive form being used for the volumes in the collation, even if the periodical has ceased publication and the library set is (except for v.1) complete; e. g. (in pencil) *v.2-14.*

(2) Sets decidedly incomplete. When sets are so far incomplete that the methods described above would result in

complicated or absurdly contradictory entries the situation may be simplified by the use of a "Library has" note (see (*d*) below) and by the omission from the title, imprint and collation, of the title dates, imprint dates and volume numbers, the necessary information on these points being included more conveniently and satisfactorily in the "Library has" note.

(*a*) Place and publisher. The infinite variety of possibilities in dealing with incomplete sets makes it impractical to lay down definite rules for the treatment of place and publisher. From a study of the points covered in sections 124*a*(3)(*a*)-(*b*) and 128*a*(2)(*a*) and by combining the points most suitable for the work immediately in hand that method should be worked out in each individual case which best meets that special need.

(*b*) Illustrations. With the omission of the volume statement from the collation, the illustrations (see section 124*a*(4)(*b*) above) if mentioned become the first item in the group and as such should begin with a capital.

(*c*) Size. See 128*a*(3)(*c*).

(*d*) "Library has" statement. On the main card for a set so broken that in the cataloger's judgment a detailed statement of volumes is desirable the following form is recommended:

On the second line below the collation, if any is given (otherwise on the second below the imprint), write or stamp the words "Library has" at the second indention. Follow this phrase by a columned statement of the volumes actually in the library, giving, in inclusive form, a continuous run of volume numbers, in a single block (except in certain of those instances where there is more than one series[1] of volume numbers; see paragraph 4 of fine print below), followed in each case by the dates covered (using title dates, not imprint dates), including the months, unless the individual volume corresponds to the entire calendar year; e. g.

v.1-*2* Jan.-*Dec. 1892*
v.6-14 July 1894-Dec. 1898
v.17-21 Jan. 1900-June 1902
v.25-46 Jan. 1904-Dec. 1914

[1] As defined in *A. L. A. rules,* pref. p. 16, series, paragraph 3: Several successive volumes of a periodical or other serial publication numbered separately in order to distinguish them from preceding or following volumes of the same publication, *e.g.* Notes and queries, 1st series, 2d series, etc.

More than one series. When a periodical has been published in more than one series give: (1) the volume numbers actually used (generally the continuous voluming of the set); (2) in curves, the designation of the special series, with its own volume numbers; as (ser.2, v.1-10) or (new ser. v.1-10) or (old ser. v.34-43); (3) the period covered.

As the term "new series" may be used on the title-page for more than one series of the same periodical it is better to give the *number* of the series when known.

If the periodical index used in the library refers to the volume numbers of a series later than the first, adapt the cataloging of the special periodical to the usage of the index; e. g. v.1-10 (old ser.v.34-43) Jan. 1892-Dec. 1896.

When more than one series is to be recorded a break should be made in the enumeration of volumes between the different series, even though there is at that point no gap in the library set; e.g.

v.6-10 (2d ser. 5v.) May 1870-Oct. 1872

v.11-19 (3d ser. v.1-9) Nov. 1872-Apr. 1877

In this illustration the volumes in the 2d series are given in the form "5v.", because they constitute the whole of the 2d series, as shown by the subsequent statement, in which the following volume begins the 3d series. In the 3d series, however, v. 1-9 are given in inclusive form because the 3d series continues (or, so far as the cataloger knows, may continue) beyond that point.

The volume groups should be written in a column, beginning at the first indention, except that when the volumes have been published in only one series and the enumeration consists merely of these volume numbers, followed by the years, a second column can generally be given on the card.

Write the entire enumeration (except for v.1 or, in cases where the special conditions seem to justify it, the final volumes) in *pencil*, in order to facilitate changes as volumes are added; also where several volumes are missing, leave space between groups according to judgment, as volumes coming in may not be continuous with either the preceding or the following group. If the library has v.1 or v.2 begin the enumeration on the line below "Library has", writing v.1 in ink but v.2 in pencil, that it may be readily changed to v.1 when the latter is obtained.

In making a reasonably satisfactory allowance of space for missing volumes, so many degrees must be considered as to the extent of the gap and the prospects involved in regard to its being filled that decisions must depend much more on the judgment of the individual cataloger than on any definite rule.

The "Library has" statement should, as being of the greatest interest to the reader, precede all other notes, and may ordinarily begin on the first card, two lines below the collation, if any is given,

otherwise two lines below the imprint. If, however, the title imprint and collation for the periodical occupy so much of the first card as to leave no room for the enumeration of volumes, the phrase "Library has" should be carried over to the next card. If there would be room for one item of the enumeration and there is a gap at the beginning of the set this item may be given in pencil on the line below "Library has" and an extra card inserted *as needed*, before the next item originally given, to provide for the filling of the gap fragmentarily.

(*e*) Miscellaneous notes. Unless when the cataloging is first done the library has the final volume of the set and it is reasonably certain that the entry for this will not need to be shifted to provide for insertions, no other notes should be given on the same card with the "Library has" statement, the remainder of the card being left blank for additional items of the enumeration.

As in the case of complete current sets (section 128*a*(4) above) it is advisable that, as determined by the condition of the periodical in hand and the cataloger's judgment, space be left between the various kinds of notes, i. e. frequency of publication, editors, changes in title, place or publisher, etc. to permit of additions to the special kind of information. Preferably also space should sometimes be left between notes of the same kind and the cards should be numbered in pencil.

(*f*) Indexes. Indexes covering two or more volumes should be cataloged, in the form for added editions, on a separate card after the miscellaneous notes (as in section 128*a*(5) above) and if it is known or supposed from gaps in the volumes covered that there are gaps in the series of indexes, suitable space should be left for inserting the entries wanting.

(*g*) Completion of sets. When a set for which the "Library has" statement has been used becomes complete, the entry should be rewritten in the form for a complete finished set (section 124 above, a note of the discontinuance being added if not already given) or in the form for a complete current set (section 128), as the case may be. The miscellaneous notes provided for above under (*e*) may be either retained in their original form or, when it seems best in an individual case, rewritten with a view to condensation.

b Added entries for subjects, editors etc. (1) Importance and position. For importance and position of entry see section 124*b*(1)-(2) above.

(2) Subject. For subject cards the entries may, as in section 128*b* (2) above, include full details or be made in the form of references to the main entry.

(3) Editor cards, general secondary cards etc. Editor cards, general secondary cards etc. would in general be treated like corresponding cards for complete current sets (section 128*b*(3) above) but in the case of missing volumes in the period covered by the entry the exact facts as applicable to the volumes in hand should be given in the collation, the record of the volumes preceding and following the gap being in *pencil*, except that if it were positively *known* that the gap was bridged by the entry the volumes might be recorded in the permanent ink form and a penciled note made of those missing.

If, because of breaks in the set of volumes, the beginning or end of the editorship or general secondary relation is uncertain, the doubtful date and volume number should be given in pencil. If the card includes the current volume of the periodical, instead of the date and number of the latest volume the word "date" may be given in pencil; as, "1899-*date*. v.25-*date*"; to avoid changing with each successive volume, but using the pencil to allow for change when the editorship or general secondary relation ceases.

The form *"-date"* should not be used unless the periodical is being currently received.

c Call numbers and accession numbers. For call numbers and accession numbers the same directions apply as for complete current sets, sections 128*c-d* above.

Sample cards

17-18 Incomplete set; hanging indention

17 Main card

360.5
L56

Lend a hand. Bost. Lend a hand pub. co.
22-24 cm.

Library has:
v. 2-3 Jan. 1887- Dec. 1888
v. 15-18 July 1895- Feb. 1897

See next card

2

360.5
L56

Monthly.

V. 2-3, 15-18 ed. by E:E. Hale.

Published by J.S. Smith & co. July 1895-Feb. 1897.

Merged in Charities review (360.5 C47) in Mar. 1897.

Subject card

(For form for subject card see sample 8 above)

18 Editor card

360.5
L56

Hale, Edward Everett, 1822-1909, ed.
Lend a hand. 1887-97, v. 2-3, 15-18.

(or)

19-20 Incomplete set; paragraph indention

19 Main card

360.5 L56	pub.	Lend a hand. Bost. Lend a hand co. 22-24 cm. Library has: v. 2-3 Jan. 1887-Dec. 1888 v. 15-18 July 1895-Feb. 1897 See next card

(Extension card same as for sample 17 above)

Subject card

(For form for subject card see sample 13 above)

20 Editor card

360.5 L56	Lend	Hale, Edward E[verett]. 1822-1909, ed. a hand. [1887-97] v. 2-3, 15-18.

(See note on editor cards and general secondary cards, under samples for a complete finished set, paragraph indention, p. 213)

130 **Added entries for partial titles.** When a partial title card is needed for a periodical, begin the partial title on the top line with either hanging indention or paragraph indention, whichever is used on the main card.

Instead of writing the full title in its regular place, fill out the reference to the full title, as suggested for subject cards (section 128*b*(2) above) e. g.

21 Partial title card; hanging indention

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051
C72     Columbian magazine.

        For full statement of volumes in li-
brary see card beginning: Columbian
lady's and gentleman's magazine
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Paragraph indention. If paragraph indention is used on the main card, on the partial title card the entry words should begin at the second indention, coming back to the outer indention if the title runs over the line.

131 **Changed titles.** *a Decided changes.* When a periodical makes a decided change in its name some libraries catalog under each title the volumes thus published, some libraries catalog the whole set under the earliest title with either added entries or references under later titles, some libraries (see Library of Congress practice, *A. L. A. rules,* p. 37) catalog the whole set under the latest title, with added entries or references under earlier titles, while others catalog the whole set under what was the latest title at the time the periodical was originally cataloged, with added entries or references under both earlier and later forms. With any of these treatments notes should be used freely to show connection with earlier and later forms (e. g. "Preceded by——" or "Continued as——") and the call number of a periodical mentioned in a note or reference should (if different from the call number for the entry in hand) be given with its title.

It is recommended that as a general practice the entry for the whole set be made under the latest title, according to the Library of Congress usage, with added entries (or occasionally references) under the earlier titles.

b Slight changes. Very slight changes which will not affect the position of the card in the catalog and are not likely to create any difficulty in the matter of identity may be disregarded except for a note on the main card: "Title varies" or "Title varies slightly".

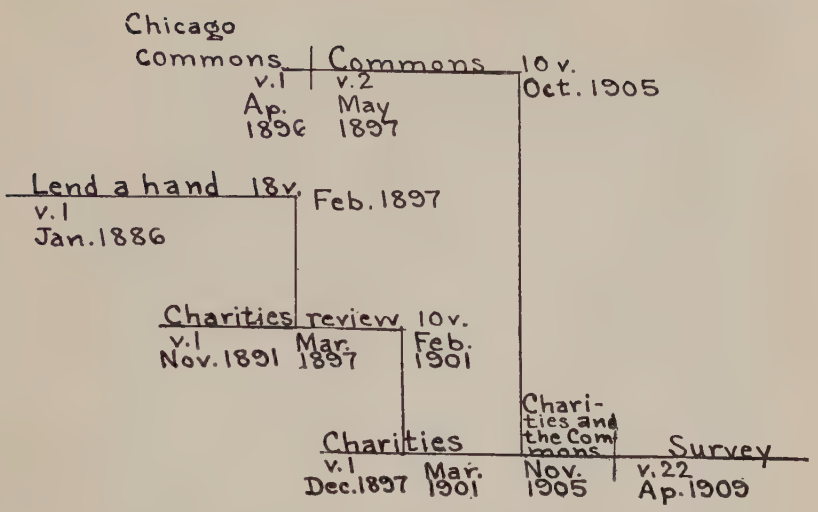
c Editor cards, general secondary cards etc. When an editor card or a general secondary card is made for a periodical which has changed its title, it is better to use on that card the title under which the periodical was published during the time of that special editorship or general secondary relation, but if this extended over the change of name the title covering the longer period of the relation-

ship (or the current title if included under it) would be preferable. In all cases where the relationship covered more than one title, and in many other cases (e. g. a periodical much better known under a different form of title) notes should be added referring to the other form or forms.

132 **"Merged in" or "Incorporated with".** Frequently one periodical is combined with another. Such periodicals may all be regarded as either "merged in" or "incorporated with" the other periodical, or a distinction may be drawn between the two phrases, "merged in" being used for a periodical which seems at once to lose its identity, "incorporated with" when for a time after the combination both periodicals seem to retain a clearly defined existence, as in the preservation of both names, e. g. *Academy and Literature*. The distinction in the phrase would be observed only in the notes, the treatment of the periodicals being the same; i. e. the periodical "merged in" or "incorporated with" the other would be cataloged as a finished publication, taking into consideration whether or not the library set was complete. At the end of the notes the final step would be recorded; as, under *Literature:* "Incorporated with the Academy (052 qA16) Jan. 18, 1902."

On the card for the periodical in which the other was merged or with which it was incorporated, a note should be made of this fact; as, under *Academy*, a note: "Literature (052 qL7) was incorporated with the Academy, Jan. 18, 1902."

a Method of presentation. The following chart is based on the method used by Miss Caroline Wandell in her course in cataloging at the Syracuse university library school, to show the changes in the life of a serial, and may be an aid to many who find it difficult to grasp the occasionally complicated relations of some of our periodicals.


Chicago commons v.1 Ap. 1896
Commons v.2 May 1897 10 v. Oct. 1905
Lend a hand 18v. v.1 Jan. 1886 Feb. 1897
Charities review 10v. v.1 Nov. 1891 Mar. 1897 Feb. 1901
Charities v.1 Dec. 1897 Mar. 1901
Charities and the Commons Nov. 1905
Survey v.22 Ap. 1909

As shown above, *Lend a hand,* which began in Jan. 1886, was in Mar. 1897 merged in *Charities review. Charities review,* which began in Nov. 1891, was in Mar. 1901 merged in *Charities.* The *Chicago commons,* which began in Ap. 1896, at the beginning of its second volume, May 1897, changed its name to the *Commons;* in Nov. 1905 it was incorporated with *Charities,* which had begun in Dec. 1897, and the title from Nov. 1905 to Mar. 1909 read *Charities and the Commons.* In Ap. 1909, with v.22, this title was changed to the *Survey.*

133 New York state library method. In the New York state library, all serial publications, finished or current, complete or incomplete, are cataloged on large sheets, 23x29cm., to which, from the main catalog, references merely are made from the heading for the main entry and (when needed) from headings for subjects and general secondary entries; *entries for editors only* (and analytics, when needed) being given in the main catalog.

In the upper left corner of the sheet is outlined a card, on which is written the general entry for the periodical, i. e. title, imprint, collation and miscellaneous notes. The remainder of the sheet is ruled in six columns, allowing for the enumeration of about 150 items, if brief. When the periodical runs over to additional sheets a larger number of items may be recorded on these, since the greater part of the space outlined for the card is available for the "Library has" enumeration, only so much of it being otherwise used as is needed for a very brief identification entry.

In the enumeration of volumes each bound piece is recorded separately, the entry for periodicals consisting ordinarily of only the volume number, with the corresponding dates. When, however, fuller information is desirable, a longer entry is made; e. g. in the case of a serial of monographic nature, as the *Johns Hopkins university studies in historical and political science,* for which the contents of each volume are given. This method, obviously demanding a much greater expenditure of time than that recommended above in sections 124-129 (since each volume added to the library is added separately to the sheets) offers as its compensating advantage the more exact and detailed information.

ALMANACS AND YEARBOOKS

134 Treatment. Almanacs and yearbooks are to be cataloged in general like periodicals (see *A. L. A. rules, 123*), except that yearbooks of societies etc. are given corporate entry (section 136 below).

a Place. The separate name of the place may be omitted from the imprint when included in the name of the publisher; as, Brooklyn daily eagle.

b Volumes. Such phrases as "annual issue," "10th edition" etc. are often used with the meaning of volume and may be regarded as synonymous with that term, being used without brackets when the fact is taken from the title-page of the special volume to which the number belongs. Sometimes the information to the effect that the issue in hand is a first or second volume, etc. is given in some such place as the preface or cover and in such cases the volume number is to be given in brackets. When nothing corresponding to a volume number is given, years may be used alone.

DIRECTORIES

135 Treatment. Follow *A. L. A. rules, 125,* which reads as follows: Enter a directory published periodically under the first word of the title not an article, a serial number, or the initial[1] of a compiler or publisher. Enter a non-periodical directory under the name of the compiler if mentioned on the title-page. If no compiler is mentioned enter under the first word of the title. Make added entries or references as follows: (a) Under the name of the place[2] in the case of a town, city, county, or state directory; (b) under the compiler of a directory published periodically, and under the publisher provided his name appears as a part of the title.

When subject entries are not made, some libraries enter local directories under such form of the title as will make the name of the place the entry word.

The added entry under the compiler of periodical directories is often unimportant and may be omitted by most libraries.

For treatment of such phrases as "annual issue," "10th edition" etc. see under "Almanacs," section 134.

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[1] If the title of a directory begins with the initial of the name of a publisher or compiler, enter under the surname of the publisher or compiler, *e. g.,* R. L. Polk & co.'s city of Superior directory, under Polk, R.L., & co.

[2] In dictionary catalogs which make a subject entry under the name of the place, subheading DIRECTORIES, this added entry or reference is of course omitted.

CORPORATE ENTRIES

136 Corporate vs personal authors. The essential difference between corporate entries and the main part of the entries previously treated is the use of the name of a corporate body instead of the name of a person as the author of the work.

137 Definitions. *Author:* (*a*) The writer of a book, as distinguished from translator, editor, etc. (*b*) In a broader sense, the maker of the book or the person or body immediately responsible for its existence. Thus, a person who collects and puts together the writings of several authors (compiler or editor) may be said to be the author of a collection. Corporate bodies may be considered the authors of publications issued in their name or by their authority. *A. L. A. rules,* pref. p. 13.

Author entry: An entry of a work in a catalog under its author's name as heading, whether this be a main or an added heading. The author heading may consist of a personal or a corporate name or some substitute for it, *e. g.* initials, pseudonym, etc. *A. L. A. rules,* pref. p. 13.

Corporate: Of or relating to any body of persons or individuals united in a company or community. *Century dictionary.*

Corporate entry: Entry under the names of bodies or organizations for works published in their name or by their authority. *A. L. A. rules,* pref. p. 14.

138 Form of entry. The sections below aim to treat of corporate entries in a very general way only. Detailed instructions for the choice of headings for various kinds of corporate bodies are given in the *A. L. A. rules,* p. 17-33. More extensive directions are to be found in the following publication, issued by the Library of Congress: *Guide to the cataloging of the serial publications of societies and institutions, compiled and edited by Harriet Wheeler Pierson,* 1919. While this is based on the *A. L. A. rules,* the additional rules which it contains for the selection of headings, the careful details as to form of entry, and the numerous and full illustrations make it of *exceeding value* to the cataloger whose work miscellaneous collection and *invaluable* to the cataloger whose work includes any great amount of material in the special field which it covers.

For a discussion of the use of corporate headings see *Cutter,* from the bottom of p. 39, through rule 45 on p. 41.

139 Complete works vs serials. Corporate entries fall into two important divisions: complete works and serials (see definition of Serial, section 119 above).

a Complete works. Complete works follow the general rules for the ordinary books.

b Serials. Serials, i. e. transactions, proceedings etc. are, except for the use of the author heading, treated like periodicals.

140 Reports. Reports form an important part of the publications of corporate bodies and may fall into either of the two divisions:

a Complete works. In this division belong the completed reports of special investigations, etc.

b Serials. In this division belong all reports which may be expected to continue indefinitely, as annual or biennial reports.

Generally it is easily determined to which class a report belongs, but occasionally reports appear which do not show whether or not they are to be continued and in such cases the cataloger must depend upon his own judgment, aided by such information as he may be able to obtain from outside sources.

141 Author retained in title. When the title of the book differs in character from those ordinarily used for society publications it is often necessary to include in the title on the cards the whole or part of the name of the society or institution, in order to show the relation between the author heading and the title, e. g. "Lectures delivered under the auspices of the ... society". As in the case of personal authors, the ... need not be used to indicate the complete omission of the author heading but should, in exact work, be used to indicate the shortening of the designation, as shown above.

142 Publisher. As the corporate author is generally also the publisher this point may be assumed and the publisher's name omitted from the imprint except when it is different from the main author heading. A printer's name in the publisher's place on the title-page is to be used only in case of special doubt. The argument is specially strong in favor of the author as publisher, in the case of serials, where the printer is likely to change from year to year.

When thought best the name of the society or institution may be given as publisher. In such cases it is to be written either in

its regular form; as, "Univ. of Illinois"; or transposed; as, "Illinois univ." even though the author form would be "Illinois. University"; or such a phrase as "[Pub. by the society]" or "[Pub. by the university]" may be substituted.

143 Spacing in headings. Subheads in corporate headings are to be set off by a period and one space.

In some libraries they are distinguished by the use of a dash instead of a period, or by underlining.

144 Brackets. *a Variation from title-page.* Brackets are not to be used in corporate headings to show variation from the form given on the title-page, as such variation becomes necessary in a large proportion of cases in order to procure any approach to uniformity in method.

b Matter supplied. Occasionally to distinguish corporate bodies or to define their character, it is desirable to supply a word which does not properly belong to the corporate name. Such supplied matter should be bracketed; as, St Peter's [Episcopal] church.

GOVERNMENT DOCUMENTS

145 Government documents vs society publications. In the matter of cataloging, government documents fall into the general class of the publications of corporate bodies. The principal points in which they differ from society publications, etc. is the much more general need for subheads in the author headings, and the liability of departments to change their names, of bureaus to change their departmental relations and of serial publications to change their forms or titles or to be transferred from one department to another.

146 Change in author or title. In the case of a change in author or title the entire series may, as with periodicals, be entered under one form with a reference from the others, or the publications appearing under each form may be cataloged under that form, with notes showing the relations to earlier and later forms. The latter method is generally the simpler and also seems the fairer in the case of independent commissions which have become subordinate bureaus, or for publications which have been transferred from one bureau to another.

147 Reference list.

A. L. A. rules, p.17-21.

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Clarke, E. E. Guide to the use of United States government publications. Bost. F. W. Faxon co. 1919. (Useful reference ser.)

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Everhart, Elfrida. Handbook of United States public documents. N.Y. H. W. Wilson co. 1910.

Reviewed by J. I. Wyer, in *Library journal*, May 1910, 35:221.

Guerrier, Edith. Federal executive departments as sources of information for libraries. Wash. Govt print. off. 1919. (U.S. Education bureau. Bulletin, 1919, no. 74)

Hasse, A. R. United States government publications. Bost. Library Bureau, 1902-03. pt 1-2.

Swanton, W. I. Guide to United States government publications. Wash. Govt print. off. 1918. (U.S. Education bureau. Bulletin, 1918, no. 2)

U.S. Documents, Supt of. Author headings for United States public documents, as used in the official catalogues of the superintendent of documents; 3d ed. Wash. Govt print. off. 1915. (Bulletin 18)

Wyer, J. I. United States government documents. Alb. N.Y. State education dept, 1906. (New York (State). State library. Library School [bulletin] 21)

——— U.S. government documents in small libraries; 4th ed. rev. Chic. Amer. lib. assn, 1914. (American library association. Publishing board. Library handbook, no. 7)

148 Author heading. In general follow *A. L. A. rules,* p. 17-21, but for subheads the inverted form used by the superintendent of documents has great advantages.

a Inverted vs uninverted forms.[1] For the cataloger it may seem much easier to take a form exactly as it stands, and for printed cards which are to be distributed broadcast to libraries, among which some will prefer the uninverted and some the inverted form, the uninverted may have sufficient justification in being of the two the more easily adapted to the other usage, but for those libraries which catalog merely for their own constituencies the inverted form, which brings into prominence the significant word of the heading, has much to recommend it.

It is unreasonable to demand of readers in general that they know whether an official body is a department, a division, a bureau or a commission, having a name which begins with this generic term, or whether the name actually *does* begin with the generic term, e. g. whether it reads "Department of health" or "Health department," specially since one state or city may use one of the forms and the next state or city use the other. Even under the same main heading there may be no consistency; e. g. under United States is found on the Library of Congress cards "Dept of agriculture", *but* "Treasury dept". Under these circumstances shall the reader look first for "Dept. of war" or "War dept"? and through the cataloger's problem *seems* to be solved by the rule to use the direct form, not even this is really the case, for the question may

[1] For further discussions see Reference list (section 147).

arise, "What *is* the direct form?" Instances of this difficulty appear in the examples shown above, for while the Library of Congress uses on its cards "Treasury dept" and "War dept", in some of the government publications cited in section 147 the forms "Department of the treasury" and "Department of war" are given. Certainly in such cases it would be quite as easy for the cataloger to follow the rule to give precedence to the significant word of the subhead, and even if the situation is relieved *as much as possible* for the reader by filing under the significant word, the consultation of the catalog of any large collection will still be made sufficiently difficult by headings for committees, commissions, etc. in which there is no distinctly outstanding word and which must therefore be arranged according to their direct form.

If the inverted heading is adopted for use on manuscript cards, it is still possible to combine with these cards the printed cards with uninverted headings, by indicating in some way on the latter (e. g. by underlining the first letter) the word by which the filing is to be done.

149 Main entry. When a series of department publications is kept together as a set, the main entry should be made under the name of the department, with analytics (when important) for the authors and subjects of the individual volumes (unless for this feature the library prefers to depend on the printed indexes to government documents), but if the volumes are scattered on the shelves, according to their subject matter, they should be treated as separate works, in many cases having the main entry under a personal author. If the second method is followed, series notes should be used to show the relation to the department, and a series card may be made, if considered sufficiently important.

a Title entry as main entry. Some publications, e. g. the *Farmers' bulletins*, are so well known by their titles that the most satisfactory treatment may be to make the main entry under the title, with a general secondary entry under the department or bureau issuing the publication.

150 General secondary entries. Except when an added entry heading is for a subject or can be clearly defined (e. g. ed. or comp.) or is for an analytic, the general secondary form usually covers the situation best, and should be used freely to provide for various points of view on the part of the searcher. It is specially important in cases where there is uncertainty as to the heading

which, out of two or more, should be selected for the main entry; e. g. in the case of a report, whether it should be regarded as the work of the office from which it comes or of the person by whom it is made, a general secondary entry being in such a case made under the heading not chosen for the main entry.

151 References. Since there is often much uncertainty as to the *form* of heading under which a book will be looked for in the catalog, references should be made very liberally.

a From names of departments etc. Reference should always be made from the name of a department to any of its bureaus under the names of which works have been entered, and often reference should be made from the name of the department or bureau without the name of the country, e. g.

Post-office department, see
U.S. Post-office dept

Longer forms for this and the following references may, if preferred, be made on the analogy of the "see" and "see also" subject references used by the Wisconsin library school, as shown on samples in section 30 above.

Occasionally notes should be added to reference cards, e. g.

	U.S.	U.S. Fish and fisheries commission, see also Fisheries bureau In July 1903 the commission became the Fisheries bureau, under the direction of the Commerce and labor department.

b From chiefs of departments. If an individual has become well-known as the chief of a department it is often desirable to refer from his name to the official heading, e. g.

Harris, William Torrey, 1835-1909, see also
U.S. Education bureau

In other cases, editor, compiler or general secondary cards are to be preferred for the individual.

c From magistrates. For kings, governors, mayors, prelates etc. whose official publications seem to carry a greater degree of personal responsibility than the average official publication, a more definite form of reference may be used, e. g.

Cleveland, Grover, 1837-1908,
pres.U.S.

For official papers see
Buffalo. Mayor
New York (State). Governor
U.S. President, 1885-1889 (Cleveland)
U.S. President, 1893-1897 (Cleveland)

In the case of governors' and mayors' messages, etc. if they follow a uniform plan and the dates and personal name are not included in the heading, the main card is generally best made (whether the set is complete or incomplete) in the "Library has" form, listing the messages etc. by dates, followed by the name of the individual officer, in subject fulness unless some other form is more familiar, and either inverted or uninverted, according to the preference of the cataloger, e. g.

353.9747 New York (State). Governor.
N5 Public papers. Alb.
23-23½ cm.

Library has:

1893 Flower
R.P.

1883-84 Cleveland,
Grover

1897-98 Black, F.S.

(Except for the date for Gov. Flower, which might call for change, the entries have been made in ink, since shifting entries would involve so much change that it would be preferable to rewrite the entire card if additional space is needed.)

Occasionally for the state or city in which the library is located the heading may cover sufficient material to warrant its being carried out on the plan for U.S. President, shown above; as, New York (State). Governor, 1883-1885 (Cleveland), by which all publications of the same official would be brought together.

152 **Subject entry vs reference.** A subject *entry* for each official publication (unless of too general a character, e. g. the president's message) is the most satisfactory, but a device by which time may be saved in some cases is the *reference* from subject heading to author heading. The greatest value of such a reference is in the case of a department which issues many publications falling into the same general subject, e. g. if individual subject entry for the publications of the United States department of agriculture would require many cards under the subject heading AGRICULTURE—U.S. it would be a decided saving to refer, i. e.

AGRICULTURE—U.S. see also
U.S. Agriculture dept

If such a reference is made for an individual work instead of for the department publications in general, the reference should include the title of the work referred to, but generally in such cases it would be preferable to make the added entry and include the title in the "For full statement" note on subject cards, e. g.

331 K16	Kans	LABOR AND LABORING CLASSES — KANSAS. as. Labor and industry bureau. Annual report. For full statement of volumes in library see card beginning: Kansas. Labor and industry bureau (followed by the title: Annual report)

153 **"Library has" statement.** This statement may, as noted in section 151(*c*), include the name of the official for the year, and may be used for complete as well as for incomplete sets. In certain cases, the titles of the separate volumes may well be given, the

statement being in the nature of contents. This last suggestion applies particularly to annual reports which specialize yearly on separate subjects, and to sets of monographs, etc.; e. g.

557.68
T29

Tennessee. Geological survey.
Bulletin. Nashville.
Illus. maps, 23 cm.

Library has:

[no.3] Drainage reclamation in Tennessee. 1910.
no.4 Administrative report, 1910. 1911.
[no.5] Clay deposits of west Tennessee; by W.A.Nelson. 1911.

See next card

(See first note below card under 151*c*)

154 Indexed sets. In some cases consolidated indexes have been published, which should be either noted or fully cataloged, in preference to the "Library has" statement; e. g. for the *Farmers' bulletin*, indexes covering bulletins 1-250 (1889-1906), 1-500 (1889-1912) and 1-1000 (1889-1918) have been issued as separate volumes and should be thus cataloged, while current numbers, beginning with no. 500 in 1912, are recorded in the *Readers' guide to periodical literature*. The advantage of giving such information instead of listing more than a thousand numbers is too obvious to call for comment.

155 Analytics. Analytics for completed publications do not differ from ordinary analytics. An analytic, when complete in itself but published in a serial, would generally take the regular form for an analytic, the imprint date inside the ( ) being preferably given in ink for the distinct volume or volumes in which the analytic is contained, rather than in a form designed to bring out the serial character of the set.

Exception: In the case of annual reports, etc. where the title date is an important point, it is better to use, in the analytic reference, the title date instead of the imprint date, e. g. "In its Annual report for 190. p. 64-97," rather than "In its Annual report. 1904. p. 64-97" or "In its Annual report for 1903. 1904. p. 64-97."

If the report of a department or official is *regularly* published with that of another department or official, the first in the volumes would naturally be given the main entry, and an author analytic or reference made for the second. If the analytic form is used the items inside the ( ) would consist merely of author and title, no account being taken of dates and volume numbers, e. g.

352.0791 C17	Camden, Ariz. Public library. Annual report. (In Camden, Ariz. Town officers. Annual report) Library has: no.1 July 1904-June 1905 no.3-4 July 1906-June 1908	

If the reference is preferred it would take some such form as:

	Camden, Ariz. Public library. Annual report, see	
352.0791 C17	Camden, Ariz. Town officers. Annual report.	
	The report of the library is regularly published with that of the town officers.	

Of the two forms the analytic is to be preferred, since it gives more information, takes no longer than the reference, except for the additional record of the new report, year by year, and is more readily adapted to a change in the manner of publication, e. g. issued independently.

156 Publisher. When names of printers are given in the publisher's place on the title-page of official publications the publisher may be omitted in accordance with section 142 above, or such a phrase may be used as "[Pub. by the state]" or "[Pub. by the city]".

For works actually published by the United States government, the form "Wash. Govt print. off." is the regular form to be

used, but occasionally a United States document comes to hand which is the output of an independent publisher, in which case the special publisher should be given.

157 Series notes. For documents which are published as a part of the congressional set, and as such bear the congressional serial number, the following illustrations show the form of series note used on the Library of Congress cards:

(U.S. 53d Cong., 1st sess. House. Ex. doc. 36)
(U.S. 53d Cong., 3d sess. Senate. Misc. doc. 5)
(U.S. 54th Cong., 2d sess. House. Rept. 123)

MISCELLANEOUS PRINTED MATERIAL

158 Series cards for addresses, bulletins, society publications, etc. *a Addresses.* In some libraries it may seem desirable to make an added entry for a society before which an address has been delivered. Such entries are made in the form of a series card, giving the name of the society as the author of the series, and the word Addresses (bracketed in exact work, if supplied) as the title. The separate addresses are then listed in regular series form, e. g.

	Buffalo historical society. [Addresses]	
342.7479 H55		Hill, H:W. Development of constitutional law in New York state. 1896.
557.4797 H41		Hayes, G:E: Geology of Buffalo. 1869.
973.3344 B91		Bryant, W:C. Captain Brant and the Old King. 1889.

b Bulletins, society publications, etc. Similar cards may be made for bulletins, society publications, etc. when the library scatters them as separate works instead of treating them as a set. In this case the *title* of the series represents a recognized continuation of works and should be bracketed if not given on the works themselves, as in the case of some societies which give no general title but merely their own names with perhaps the addition of a volume number. For such works the title [Publications] is generally the best one to supply.

(1) V o l u m e n u m b e r s. For bulletins, society transactions, etc. the volume number is more important than for the ordinary series and should be retained in cataloging.

	Chicago. University. Contributions to philosophy.	
150 L814	v.3, no.1	Moore, A.W. The functional versus the representational theories of knowledge in Locke's Essay. 1902.

(2) Heading. In some cases it is doubtful whether it is better to enter a series heading as a single title phrase, or as author and title, e. g.

Columbia university studies in history, economics and public law.

or

Columbia university. Political science faculty. Studies in history, economics and public law.

Some libraries prefer one form and some the other, and it makes little difference which form is chosen provided reference is made from the other form, e. g.

Columbia university studies in history, economics and public law see Columbia university. Political science faculty. Studies in history, economics and public law.

159 **Extracts and separates.** *a Extracts (collections) from periodicals.* Enter a collection of extracts from a periodical under the name of the periodical provided this appears in the title of the collection. Make added entries under the title of the collection and the name of the collector. If the periodical is not named in the title enter under the collector (under title if anonymous). Give the name of the periodical in a note, and make a reference or an added entry under it. *A. L. A. rules, 122.*

If the name of the periodical is used as the main entry, indent like an author heading, e. g.

B632	Blackwood's Edinburgh magazine. Tales from "Blackwood". Edin. Blackwood, 1859-61. 12v.in 6, 17cm.

but if the name of the periodical is used as an added entry, make this card in the form of a general secondary. If the main card is made under the name of the collector the general secondary would take the usual form, but if the main entry is under the title (section 105) it is better on the added entry card to indent as

for added entries for periodicals (section 124*b*(2)) to avoid a confusing repetition of the same indention on perhaps three lines; i. e. heading, title and note; e. g.

M188	Maga	Putnam's monthly. stories. 1867. Reprinted from Putnam's monthly.

(rather than)

M188		Putnam's monthly. Maga stories. 1867. Reprinted from Putnam's monthly.

b Separates. The work of a single author republished from a periodical (a separate) will not ordinarily require a reference or an added entry under the name of the periodical. *A. L. A. rules, 122, note.*

The same rule applies to the reprint of a single article from society transactions, a collection, etc. In such cases the source should generally be given in a note, e. g. "Reprinted from the American chemical journal, Jan. 1908, v.39, no.1". If the original paging is given in the reprint, this should be retained in the cataloging, e. g. p.[23]-78, not [56]p.

160 **Selections from a single work of an author.** When a selection from a single work of an author is published separately under a new title, catalog fully like a new work. Information concerning the original work should be included in the new title or in a note.

Make an added author entry for the original work if many titles are likely to occur under the author's name, or if the new work is of value under the original title. Add the word "selections" to the original title (unless some more definite information is at hand, e. g. "part 1") and follow it by the title of the selection. Omit brackets for this added title, since the entry as a whole

is supplied. For the imprint, give only the imprint date of the selection. Omit the collation except the number of volumes if more than one, giving it, in such cases, one centimeter after the imprint date, as on other short-entry cards. Make added title entry when desirable.

1 Main card

D548l Dickens, Charles, 1812-1870.
Little Nell; from the Old curiosity shop; abridged for use in schools.
Bost. Educ.pub.co. [c1894]
236p. 18cm. (Young folks' library of choice literature)

2 Title card

D548l Little Nell; from the Old curiosity shop. [c1894]
Dickens, Charles.

3 Extra author card

D548l Dickens, Charles, 1812-1870.
Old curiosity shop: selections: Little Nell. [c1894]

4 Extra title card

D548l Old curiosity shop: selections.
Dickens, Charles.
Little Nell; from the Old curiosity shop. [1894]

If it is preferred that the author card for the selection be filed with those for the original work, this may be done on the plan for the treatment suggested for translations, in section 08*a*, the author card for the selection being filed immediately after the author cards for editions of the complete work.

161 Criticism. *a General criticism.* For general criticism of an author's works (unless colored cards are used) the subject card does not differ from the ordinary subject card, the subject heading consisting of merely the name (with such titles and dates as would be used in an author heading) of the author criticized.

b Special criticism. If in the case of a single work the title of the work is included in the heading on the author cards, as suggested for Shakespeare (section 101), a criticism of the work takes for the subject card the same heading (written in red, or in black capitals) beginning at the second indention.

For a criticism of a work, the title of which is not used in the author heading for the text, write the name of the author criticized on the top line (in author fulness, with personal titles, and dates of birth and death), beginning at the second vertical line, as in the ordinary subject heading, but if the name runs over the line indent the subsequent lines one centimeter instead of one-half centimeter to the right of the second vertical line, in order that the title of the work criticized may be more distinct.

On the line below the author's name write the title of the work criticized, beginning one-half centimeter (two typewriter spaces) to the right of the second vertical line. If the title runs over the line begin subsequent lines at the second vertical line.

Beginning with the name of the author of the criticism the entry is in the usual form for a subject card; e. g.

B
P763r PHILLIPS, THOMAS, 1708-1774.
HISTORY OF THE LIFE OF REGINALD POLE.
Ridley, Glocester, 1702-1774.
Review of Mr Phillips's History of the life of...Pole... Lond. Clarke, 1766.
374p. tab. 20cm.

In filing cards, the criticism of an individual work is placed immediately after the entry for the work itself.

If the special book criticized is not evident from the title of the criticism a note should be added to the main card for the criticism, identifying the book criticized, e.g.

917.29
F94

Thomas, J. J.
Froudacity: West Indian fables by James Anthony Froude. Phil. Gebbie, 1890.
261p. 19½cm.

Criticism of "The English in the West Indies"

This note may be omitted from the subject cards if the subject heading (which includes the title of the original book) and the title of the criticism, taken together, furnish sufficient clue to the relation of the two works, e. g.

917.29
F94

FROUDE, JAMES ANTHONY, 1818-1894.
(THE) ENGLISH IN THE WEST INDIES.
Thomas, J.J.
Froudacity: West Indian fables by... Froude. Phil. Gebbie, 1890.
261p. 19½cm.

c Colored cards. Colored cards may be used for criticism, having at the top an introductory phrase, e. g. on yellow cards:

917.29
F94

For criticism of
FROUDE, JAMES ANTHONY, 1818-1894.
(THE) ENGLISH IN THE WEST INDIES, see
Thomas, J.J.
Froudacity: West Indian fables by... Froude. Phil. Gebbie, 1890.
261p. 19½cm.

Notice that with this form of card the word "see" is used after the subject heading (which is followed by a comma) to bring about a grammatical construction.

Similar colored cards "For bibliography of" (blue cards) and "For biography of" (green cards) may be had for those subjects.

162 Dramatizations, parodies, etc. The following rule for "dramatizations" is that of the Library of Congress:

Enter dramatizations of novels, legends and the like, under the playwright, with added entry, or in special cases a reference, under the author of the original work. The added entry should give the author, followed by a brief title, and is to be arranged after all editions and translations of the original work.

Dramatization

Main entry

812 K42		Kester, Paul, 1870- When knighthood was in flower: a play dramatized by Paul Kester from the novel by Charles Major. [Indianapolis? Bobbs-Merrill? 1906] 223p. 20½cm.

Added entry for author of original work

812 K42		Major, Charles, 1856-1913. When knighthood was in flower. Kester, Paul. When knighthood was in flower: a play dramatized by Paul Kester from the novel by Charles Major. [c1906]

The same method may be used for a parody or any other work based on another; e. g.

Parody

Added entry for author parodied

817 H54		Stevenson, Robert Louis, 1850-1894. Child's garden of verses. Herford, Oliver. Kitten's garden of verses. 1911.

Typical illustration of one book based on another

Added entry for original author

580 L43		Gray, [Asa] 1810-1888. Lessons in botany and vegetable physiology. Leavitt, R.G. Outlines of botany, for the high school laboratory and classroom; based on Gray's Lessons in botany. [1901]

As shown in the samples above, the *heading* for the original work takes the same form as with special criticism, except that it is written in *black capitals and lower case,* as for an author heading, instead of in red ink or *black all capitals,* as for a subject. Also, as in the case of special criticism, the relation of the two books should be shown in the title or in a note, but the imprint and collation, given in full on the criticism card for an author criticized, because this is a subject card, are given in short form (i. e. the imprint date and the number of volumes when more than one) on the card for the author of the original work on which another is based.

163 Attributed author. *a Doubtful authorship.* In a case of doubtful authorship, if a work is attributed to a special writer it should be cataloged under his name, with (on all cards where the point is of interest) a note showing the doubt, e. g. Attributed to Shakespeare.

If preferred, the phrase "attributed author" may be added at the end of the author heading, but this plan would suggest a separate alphabet for the works attributed to an author, to be arranged after his acknowledged works, and therefore it seems better to recognize the doubt only in a note.

If there is a reasonable degree of doubt as to the actual authorship and the book is attributed to more than one author, make the main entry under the one for whom there is the strongest evidence, with references from the others (on the plan prescribed in *b Mistaken authorship*), citing in the notes on the reference cards the best authorities on which the references are based.

b Mistaken authorship. Occasionally it is found that a book published anonymously has been credited to the wrong author.

This difficulty may be met by cataloging the book regularly under its proved author, with a reference from the attributed author, e. g.

917.7 G48	[Gilman, Chandler Robbins] 1802-1865. Life on the Lakes; being tales and sketches collected during a trip to the pictured rocks of Lake Superior, by the author of "Legends of a log cabin". N.Y. Dearborn, 1836. 2v. 20cm. Erroneously attributed to Margaret Fuller, marchesa d'Ossoli.

917.7 G48	Ossoli, Margaret Fuller, marchesa d', 1810-1850. Life on the Lakes. 1836. This book was mistakenly attributed to the author named above. Its full entry will be found in this catalog under the heading for its actual author: Gilman, Chandler Robbins, 1802-1865.

In some form the note of attributed authorship should be given on most, perhaps all, of the cards.

c Erroneously listed. Instances also come to hand where the identity of a book is completely concealed by the publisher's form of listing. To guard against ordering duplicates these cases may be treated similarly to those of mistaken authorship, referring from the form of entry given on the publisher's list to the author and title used in cataloging, with an explanatory note on both main and reference cards, e. g. Listed by the publisher as ——

d Call numbers and tracing. For the classes of books mentioned in *b-c* the card for the attributed author is chiefly in the nature of a reference card, but being for an individual book should bear the call number, as shown on the card for Ossoli, and should, on the main card, be traced as an added entry, e. g. "extra cd for Ossoli."

164 Analytics in series form. Some documents, e. g. the *Declaration of independence* and the *Constitution,* are found in

many places and it is convenient to have a record of these, though it may not seem worth while to make a separate card for each. This difficulty may be met by a form resembling a series card, e. g.

	U.S.	Constitution. Text of the Constitution may be found in the following books:
973 F54		Fiske, John. History of the United States for schools. 1894. p.419-436.
973 M78		Montgomery, D:H: ...Leading facts of American history. 1899. app.p.6-18.

165 Pamphlets. While the ideal method might be to catalog pamphlets with the same fulness as bound works, this is a point on which most libraries feel that they can and must economize. If a separate catalog of pamphlets is kept a much simpler form may be adopted than is used for books, but if with a view to the greater convenience in use the cards for pamphlets are filed in the general catalog they should certainly conform in the matter of the headings, but beyond that point simpler methods might be permitted.

a Collections. For treatment when two or more pamphlets are bound together see sections 113-114.

b Separately bound. It is natural to give to the pamphlet separately bound as exact treatment as to other books, but the importance of this is open to question. As comparatively few pamphlets appear in different editions, the question of identity, even for minute bibliographic work, does not often rise, and following the author's name the remainder of the entry might often be cut down to a brief title, imprint date and main paging, except in the case of oversized pamphlets or articles issued in a series (generally in the case of pamphlets, an official series), when these items also should be noted. Added entries and references should be made as far as needed to insure the ready finding of the publication.

c Unbound. In dealing with unbound pamphlets there are wide variations in practice: (1) entries may be made under author, title and subject, as for bound volumes; (2) under author only, with a

view to finding a special pamphlet and avoiding the accumulation of duplicates, with reliance on the subject arrangement on the shelves, to meet the calls from the subject side; (3) under subject only, ignoring the possibilities of a call from the author side and probabilities of duplication; (4) a partial combination of the last two methods, making entry under author's name, but under the subject heading, a reference to the shelves; (5) a reference to the shelves from both author and subject; (6) a selection from the various methods, making sometimes an author entry, sometimes a subject entry and sometimes both, according to the apparent merits of the individual case, allowing also for a certain portion of pamphlets which it seems desirable to keep and which, nevertheless, do not seem to warrant the expenditure of time for even the simplest cataloging, and which are therefore disposed of by determining the classification and sending them, without further consideration, to be shelved or filed with other material on the same subject.

As in the case of separately bound pamphlets, such added entries and references should be made as are needed to insure the ready finding of the pamphlet from the basis on which it is treated.

166 Clippings. For a volume of clippings, catalog in regular form, supplying (as far as practicable) the various details, from the book in hand. In exact cataloging, if the volume has a manuscript title-page the use of dots and brackets should follow the regular rules, if there is no title-page this fact should be mentioned in a note and brackets may be omitted in the entry.

If the volume includes the writings of several authors the main entry should be made under the title, as in section 105.

If the pages or leaves are not numbered and are too numerous to count write Unp. in the place for pages.

Make a note showing the character of the book. Include in the note the name and date of the source or sources, if evident and not too numerous; e. g. Mounted newspaper clippings from the Boston transcript, Jan. 11-May 16, 1910.

818 H939	Hunt, Anna Dorothea. 1879-80.	Miscellaneous writings. No place, 21f. 19cm. No title-page. Mounted newspaper clippings, with author's autograph.

167 Maps. Enter maps under the cartographer [map maker]. If the name of the cartographer is not found, enter under the publisher. *A. L. A. rules, 6.*

The title, imprint and collation follow, as far as practicable, the rules for cataloging books, but in the collation the size should be given for maps cataloged separately, even if the library does not make a practice of doing this for books. In measuring a map, give the height by the length, taking the outside ruling of the map, not the measurements of the paper on which it is printed. If the map is folded in covers for shelving as a book, the full measurement of the map may be followed in curves by the word "folded" and the cover measurement as for the ordinary book, e. g. 65x100cm. (folded, 24cm.)

The scale of the map should be given in a note.

An inset map (i. e. a map within a map, often in one corner of the larger map) should be mentioned in a note and, if important, cataloged separately, the phrase "Inset on" being used instead of the word "In" to introduce the analytic reference to the main entry (to show that the inset map appears on the face of the larger map).

Further suggestions as to the cataloging of maps and atlases may be found in *Notes on the cataloging, care and classification of maps and atlases, by Philip Lee Phillips*, published by the Library of Congress in 1915.

Samples of main cards

912.74753 S86	Stoddard, Seneca Roy, rev.	Map of the Adirondack wilderness; 2d ed. N.Y. Neuman, 1882. 83⅔x68½cm. (folded, 18cm.) Scale, 1/4 inch to the mile.

912.74753 New York (State). Fisheries, game and
N53 forest commission.
Map of the Adirondack forest and the adjoining territory; comp. from the official maps and field notes on file in the state departments at Albany, N.Y. Alb. 1898.
2 sheets, 92x149½cm. (in portfolio, 23cm.)

Scale, ½ inch to the mile.

912.747 Rand, McNally & co.
R18 New railroad, county and township map of New York... Chic.[c]1888.
77x84cm. (folded, 17cm.)

Scale 1/11 inch to the mile.
Cover title: Map accompanying Legislative manual, 1888.

168 Printed forms. Material which it seems inadvisable to catalog piece by piece may be made available through a quick method of referring from headings filled in at the top of printed forms. Suggestions as to some of the possibilities in this direction are shown in the following illustrations, which are used in the library science and alumni collections of the New York state library school.

Class no. The library has material on this subject in the collections starred below:

Minor material: extracts, clippings etc.
Blanks and forms
Bookplates
Pictures and plans
Library museum

Under this name will also be found uncataloged material as starred below:

In Alumni collection

Minor writings
Biography
  Family
Book reviews, notices etc.

In separate files

Portraits etc.
Bookplates

Buildings

The following library buildings were planned by the librarian named above or were erected while he was chief librarian. Those starred are represented in the file of pictures and plans of library buildings.

The same principle is in some libraries also used with books, as a short cut from the catalog to the shelves, and is provided for through some such phrasing as:

General books treating of this subject are classified and shelved in For a card list of these books see the official shelflist.

Other suggestive forms used where appropriate and where applicable often enough to make the printed form an economy are:

A recent catalog or calendar of this institution will be found in the collection of college catalogs in Alcove A.

Pamphlets belonging under this head but not cataloged on the subject cards, will be found in bound volumes numbered

For references on this subject consult also attendant in the department.

Books by this author will be found in this catalog under the heading

Books in this series will be found in this catalog under the heading

To be found in this catalog under

Material on this subject will also be found under

For popular treatises see

For scholarly or exhaustive treatises see

Obituary or biographical notice in

If instead of a mere heading of one or two lines, to be written in at the top of the card, the printed phrase implies the entry for a book, the phrase should be printed far enough down on the card to allow for an entry of average length. Examples of such phrases are:

For other editions see entries under heading

For full statement of volumes in library see card beginning

ART OBJECTS, NATURAL HISTORY SPECIMENS AND MISCELLANEOUS OBJECTS

169 Purpose of the chapter. Through the kindness of Mr Henry W. Kent, secretary, and Miss Margaret Gash, cataloger, of the Metropolitan museum of art, in New York city, the author was enabled to study the cataloging forms used in connection with that great collection. The statements here made are not to be regarded as any attempt to describe the methods practised at the Museum or to lay down rules for the treatment of any extensive collection, which to be done satisfactorily should be in the hands of one who is not only a cataloger but also an expert in the special subject illustrated by the articles to be described. The following suggestions are merely set forth with a view to providing for the cataloger who is not an art connoisseur, a scientist or an antiquarian a practicable method of dealing (in a way which will be reasonably satisfactory to the average sight seer or casual student) with such art objects, natural history specimens and miscellaneous curiosities as frequently come in large or small numbers into the care of the library.

170 Catalog entries. Certain features of the mechanical makeup of a book are practically universal and this fact makes it feasible to lay down definite rules for book cataloging, with relation to the main details. In regard to art objects, natural curiosities, etc. the range is infinite; (1) as to the character of the objects themselves, and (2) as to the variations among the objects of a special class. However, a few general principles can be set forth.

a Main entry. Corresponding to the author of a book, the painter, the sculptor, the manufacturer of a piece of silver, etc. stands in the character of creator (i. e. author) and should, if known, be accorded the same treatment. If the maker is unknown the work in hand is analogous to the anonymous book, and if it has a recognized name the main entry should be made under that, on the analogy of main entry under title for an anonymous book with author unknown. In cases where neither author nor title entry is applicable the subject card should be treated as the main entry.

b Title. With the book the first place is accorded to the author if known, whether his name appears in the book or not, but the second consideration, the title, is taken (with an occasional excep-

tion, where the title-page is lacking) from the title-page of the book itself. At this point, in the cataloging of objects other than books, the cataloger must, for the most part, branch out for himself, though for pictures and pieces of sculpture there are often recognized names which correspond exactly to the titles of books, and for cataloging purposes may be thus treated. With other objects a new difficulty rises. With the book the words of the title are generally furnished; with these other objects something corresponding to a title must be supplied and this is the test of the cataloger's knowledge regarding the object, and of his ability to express himself clearly and as briefly as possible without omitting desirable information.

So far as a librarian's knowledge goes, the questions brought into a library presuppose on the part of the public a sublime confidence in the librarian's omniscience, but if any librarian shares this confidence in himself, it might be well, applying the principle to the subject now in hand, for him to visit a few of the widely varied collections in such an institution as the Metropolitan museum, write the best cataloging description which he can of an object, and then compare it with the label which has been prepared in the Museum by an expert in that special branch of art. Not that these labels, even though furnished by connoisseurs, are uniformly complete in the matter of desirable information! In many cases this information has as yet not been uncovered, but by comparison of similar objects and by patient research it slowly unfolds and much as the curator may regret that he can not furnish complete information at once he is forced to content himself with giving to the public such information as is at the time available.[1]

So with our omniscient librarian! His problem is different from that of the great museum which aims to furnish information to the collector and the special student of the subject, and which must, therefore, just as far as its resources permit, have at its command the services of experts in its own lines. While the librarian may not be equal to furnishing information to the specialist, it may reasonably be assumed that he is possessed of or can avail himself of more knowledge than that of the average sight seer, regarding the miscellaneous objects which may have accumulated in the library, either by purchase or (more likely) by gift. As the best titles

[1] The Metropolitan museum, in order to secure uniformity in the use of terms, maintains a "glossary," arranged by broad subjects and by the names of objects, which serves as a guide in selecting from synonyms.

(unless intended to pique the curiosity, as often in cases of fiction) designate at once the character of the work, so the object without a title should be at once designated by its class name, as tapestry, bowl, medal, netsuke, etc., except when the main entry is made under this term as a subject heading. In the case of zoological or botanical objects the scientific name may well be added in curves after the popular form, in addition to the always important reference cards. Then, corresponding to the subtitle or alternative title, should follow such description as may advantageously be given in a catalog entry. If the main card is made under the subject heading the description should be so phrased as to furnish by itself a satisfactory title.

c Use of photography. In the Metropolitan museum it is the plan to present on the back of the catalog card a photograph of the article. This obviates the necessity of mentioning such details as can be presented more clearly in photographic form than in words. It might be noted here that the catalog of the Metropolitan museum is, as at present prepared, for official use only; for public use it would clearly be an advantage to have the photographic representation given, *not* on the *back* of the catalog entry, but on a second card, unless there was room on the face of the first card. The very obvious and serious objection to this would be the practical doubling of the space required for the catalog entries, since on a large proportion of the cards the length of the description and the size of the photograph would necessitate the second card. However, for the *library* cataloging of museum material this objection would hardly apply; (1) because the articles would in most libraries not be numerous enough to make the second card a serious matter and (2) (and more important) because probably few libraries would undertake the photographic system, no matter how thoroughly they recognized the desirability of the results, although it would seem that if there was a considerable number of objects to be photographed at a single visit of the photographer it might be entirely practicable, or the amateur photography of a member of the library staff might offer a satisfactory means of obtaining the results.

d Details to be noted. In the absence of the photograph a fuller verbal description would be needed to visualize the object to the consulter of the catalog, and should, for art objects, include, so far as possible and appropriate, mention of the design, color, size, material and process. As a note it would often be of interest to

have the source mentioned, i. e. the donor, or the vendor or the collection from which or the funds with which a purchase was made. If the catalog was simply for official use the inclusion of the cost also would, as a matter of convenience, be desirable.

171 Value of special catalog. The value of a catalog for public use may be questioned. The answer depends largely on the size of the collection. If there are not more than a dozen or so objects and they are all kept together in a conspicuous place and plainly labeled, a special public catalog for them would probably be little used, as the label should contain practically the same information and the sight seer would much prefer to consult a label close to the object than a catalog entry some distance away. If on the other hand the objects were numerous and specially if they were somewhat scattered the value of the catalog would be correspondingly increased. If no public catalog is made the same considerations would apply to the desirability of an official catalog; for a very small collection the accession record might be sufficient, while for larger collections a catalog in another form would become increasingly important.

172 Inclusion of entries in main catalog. Another question is the advisability of including the entries in the general catalog of books. In a library the use of the *books* is the chief consideration and it is naturally from this side that information is first sought. If with the entries for books there could be included entries for illustrative objects also it would undoubtedly add greatly to the use of the latter, specially in the case of a collection too small to form an important feature in itself, while in the case of either a small or a large collection this method of procedure would add decidedly to the usefulness of available resources, both books and illustrative objects; e.g. where a library and a museum were closely associated the reader who was looking for information regarding the bear or the fox might be interested to know that the museum contained family groups of these animals, and in a library which itself contained the specimens such references would be of even greater service.

173 Reading lists. A converse feature of the work and one in a line with much which is already done would be the posting of reading lists pertaining to the subject of the object or special group.

174 Photograph collection. The miscellaneous art and natural history objects, etc. are more likely, as already stated, to be gifts,

and are also likely to be a very incidental feature in the library work, but one class of property, which is very closely allied to books and can be acquired at a moderate cost, is that of photographs, and these can be made very useful.

For the main entry the heading should be the same as for the original of the object photographed, i. e. the name of the painter, the sculptor, etc. when known otherwise, the title or subject, as suggested above, in 170*a*. For the title see suggestions in 170*b*. In the imprint the photographer may be regarded as corresponding to the publisher of a book, and following the name of the place where his studio is located his name should be given. This detail is in many instances decidedly valuable, as a guaranty of quality: e. g. Alinari, the great Florentine photographer, or Braun, the producer *par excellence* of carbon photographs. The date, likewise, should be included, as nearly as possible, as depicting the object or scene at a given time, since this is a detail which, under certain conditions, may be exceedingly important; e. g. photographs of many parts of Europe, taken in 1910 would have little resemblance to those taken ten years later. For the collation the size should be given, height by width, as for maps (section 167).

Photographic material offers a wide range for subject treatment, to be developed in accordance with the working resources of the library, namely the time which could be devoted to such work and the use which could be made of it.

In the branch of description, entry under place might be made not only for natural scenery, such as rivers and mountains, but also for typical views, e. g. farm houses or scenes from peasant life, and for noted buildings, such as cathedrals or châteaux. The buildings might also to advantage be brought out not only under their own names but under the class of objects, as "Cathedrals" or "Châteaux", unless the pictures were numerous enough to warrant a reference from these terms.

Portraits naturally have subject entry under the name of the individual represented, but another subject which would not so readily occur to the cataloger of the portraits but which has in some cases been brought out by the Metropolitan museum is that of costume, and the frequency with which illustrations of the costume of different countries, periods and classes of society are requested in library work and the difficulty in meeting the requests give emphasis to this special entry. A note referring to the *A. L. A. portrait index* may, when applicable, be advantageously added to

the personal subject card; e. g. "For additional portrait or portraits see A. L. A. portrait index (769 A51)". For this note, which would probably be often needed, it is recommended that a rubber stamp or a printed form be used.

Representations of battles and other noted events, e.g. the Landing of Columbus and the Signing of the Declaration of independence, could be used to add interest to the work of history classes, while other types of entry could be similarly developed in accordance with the judgment of the librarian as to their usefulness in school or study club courses or in connection with other local interests.

Catalog entries for paintings, sculptures etc. should include a note of the gallery or collection in which the original is to be found, and an added entry should be made under the name of the gallery or collection. Title entries should also be made as in the case of books. If desired, form entries may be made under such headings as "Paintings" and "Architecture".

175 Lantern slides. Material closely allied to the photographic is that consisting of lantern slides, but this would find place in a much smaller number of libraries and so far as catalog entries are concerned would admit of similar treatment, so that it requires no special separate consideration. One innovation, however, from the standpoint of a catalog, should be noted in the work of the Metropolitan museum. The catalog entry, which has the same information as the label on the slide itself, is filed in front of the slide, so that the user of the collection has before him either the slide itself, or, if that has been lent, the catalog entry, together with (on an additional card) an indication of the borrower. Thus in a single file is the collection of slides themselves, the catalog and the loan record, but as the arrangement is one of broad classification the file can be used only by one familiar with its plan or with the assistance of such a person. This difficulty, however, might very satisfactorily be met by a catalog containing duplicates of the cards in the consolidated file, and also added entries.

176 Form of special catalog. So far as entries in the main catalog are concerned the general plan is at once determined by the plan of the main catalog, presumably the dictionary, but if a separate catalog is to be maintained the question rises as to its form and the dictionary plan seems of very dubious desirability for the purpose. The student of a special collection would probably in a much larger proportion of cases than with the general reader in a

public library be studying on broad lines, i. e. *broad* lines as related to the general range of the subject, and for that reason a classed catalog would be desirable, but the question then rises as to the special form to be adopted.

"Classification systems", as the term is applied in library science, are systems for the classification of books, generally with a view to arrangement on the shelves. As the wide diversity in shape and size of museum objects and the considerations to be taken into account for display purposes would interfere to a very great extent with the application of any book classification for purposes of arrangement, a catalog of museum objects prepared on the plan of any of these systems could not bear the same relation to the objects cataloged as in the case of a catalog of books and therefore would at the outset lose an important feature of its value. An alternative system of cataloging, favorably regarded at the Metropolitan museum, is the alphabetico-classed, which may be briefly described as a system in which subject entries, instead of being made under the specific topic, as in the dictionary catalog, are made under subject headings consisting of broad classes, subdivided and sub-subdivided as far as may be necessary to bring out the distinct topic, and arranged alphabetically by the headings, first by the broad class and further by the subdivisions and sub-subdivisions. In a catalog of this kind the authors, titles, subject headings and references may be combined in a single alphabetic arrangement, thereby obtaining one of the greatest advantages of the dictionary catalog, while the advantage of the classed catalog, i. e. the grouping of allied material on a broad basis instead of scattering it under specific headings, may be obtained through the exercise of the cataloger's judgment.

Sample cards

Chokuan, 16th century.
Trained falcon on perch.
69½x54½cm.

Painted on paper; one part of sixfold screen.
Mark: two stamps.
Gift in memory of Charles Stewart Smith, 1914,

COSTUME — CHINESE.

Robe; red silk, embroidered in bright colors and tinsel; chrysanthemum design.

Bequest of Edward C.Moore, 1891.

LACQUER — CHINESE — MID-16TH CENTURY.

Tray, shaped like a six-petaled blossom; red lacquer.
18cm.

Bequest of Edward C.Moore, 1891.

POTTERY — JAPANESE — 19TH CENTURY.

Porcelain teapot; globular, with high flaring lip; coated with a mottled brown glaze, with runs of a darker brown.
10cm.

Mark: two characters on foot.
Bought at the Farrer sale, 1907, from the Rogers fund.

177 Prints and Music. It was the intention to include also some suggestions on the cataloging of prints, but the appointment of a special A. L. A. subcommittee to deal with this topic made it seem advisable to defer such publication till the committee's decisions were announced. On similar grounds a chapter on music which it was planned that this edition of the rules should include has been omitted.

APPENDIX 1

FICTION AND OTHER FORMS OF LITERATURE

Fiction. It is not generally regarded as desirable for most public libraries to catalog fiction with the same degree of detail used for other works. Ordinarily the reader cares only to obtain the special story and (assuming that the library furnishes none but reasonably good editions, i. e. fairly well printed and bound) is not concerned with the exact form in which the volume is given him. It is therefore recommended that for American and English fiction the catalog entries consist of only the author and title proper (omitting information regarding illustrators etc.), the number of volumes when more than one, and the call number (generally merely the Cutter number) if this is used for fiction. (Many libraries use for fiction no call number at all.) With this method it is possible to use the same catalog card for numerous editions in which the variations are merely in the form of the book, i. e. name of publisher, date of publication, number of pages, etc., and to replace wornout copies without altering the card.

The number of volumes when more than one is the only item of collation which is noted, as being the only one in which the average reader is likely to be interested. Works of which the library has different editions in varying numbers of volumes may be cataloged as though the one-volume copies constituted one edition; the two-volume copies, another edition; the three-volume copies, another; etc.; unless, for example, the two-volume copies break at different points in the story.

Translations of foreign fiction (when regarded as merely a part of the fiction collection, not as illustrations of foreign literature) should be cataloged on the same plan, except that in order to separate the work of different translators it is desirable to include the translator's name in the title. This point is particularly important in connection with the writings of specially prominent authors, e. g. Hugo and Balzac, whose works have been presented through the medium of numerous translators.

In the case of an edition of a book (whether American or English or in translation) specially notable for its illustrations or for some other feature on account of which the library wishes to keep it distinct, the special information may be either included in the title or brought out in a note, and, like a copy in a different

number of volumes, the book may be cataloged as a distinct edition, being, according to the policy of the individual library, separated from the other editions by a distinct call number or other location mark.

Other forms of literature. In some libraries (specially the smaller one) it may be found sufficient to use for poetry, drama, miscellaneous collections of essays, etc. the method recommended above for fiction, namely to give no imprint and only short collation and when the *contents* of the different volumes are exactly the same and any other existing differences are unimportant, to regard as merely different copies those which are, strictly speaking, different editions.

APPENDIX 2

BIOGRAPHY

In general the treatment of biography does not differ from that of other books, the main card being made under the author's name, with a subject card under the appropriate subject heading, in this case the name of the person written about, with title cards, editor cards, etc. as needed. In the title, however, it is more than usually probable that phrases descriptive of the author should be retained, this being specially true of phrases expressing relationship, i. e. "by his wife", "by his son", etc. since thereby is indicated the author's ground for knowing his subject.

Autobiography. In theory, autobiography does not differ from other biography. The fact that it has an author and also a subject is not altered by the fact that the author and the subject are the same; consequently, as a matter of general principle, two cards should be made, one under the name of the author of the work and the other under the same name in the relation of subject. Beginners in cataloging, however, display a strong aversion to making subject cards for works of this character, on the ground that the two cards will stand close together and that the second card is therefore superfluous. Practically the question is one to be determined by the individual library and in some cases, further, by the individual book.

In class work, where the number of books cataloged is really very small, the objection advanced above is, *on its face*, plausible, but when it comes to the cataloging of an actual library the case is very different. In a small library an autobiography which represented the entire literary work of its author might often be satisfactorily represented by an author card only, as this would *probably* be noticed by the reader, even though it was followed by a considerable number of cards representing works about the person, written by others, though the smaller the number of cards under the name the greater the probability that the author card would be noticed. Perhaps no better illustration of the other side of the case can be given than Theodore Roosevelt, under whose name among the author cards of the Library of Congress are to be found about ninety different titles, a considerable number of which may reasonably be expected to appear in the catalog of even a moderate-

sized library, with perhaps a group of cards representing his work as editor etc., and finally the steadily increasing number of works about him, which should also be well represented in a general collection. In this case it would be desirable for even the small library to have subject as well as author cards for his *Autobiography* and his *Letters to his children,* since otherwise the reader who was looking for works *about* him would be very likely to overlook these books.

Between the two extremes noted above is to be found every degree, while the question of the policy to be pursued is still further complicated by the size of the cataloging staff. In the large library, with a considerable number of catalogers with the inevitable varying degrees of judgment, it will probably be both safer and cheaper (taking into account the time necessary to investigate individual cases) to have the rule to make *subject cards for all cases of autobiography.* In the small library such a rule would be less important since it would in a far greater degree be feasible with the smaller number of books to decide each case on its individual merits, the time needed for investigation would be much lessened, the smaller catalog would decrease the danger of losing sight of the autobiography from its subject side if only the author card were made, and a force of only one or two catalogers should be able to maintain a fair degree of uniformity of judgment. For class work it is better to establish the practice of making the subject cards.

Letters. The collected letters of a person are, when of a personal nature, dealing to a considerable extent with his own doings and opinions, regarded as autobiography, and should be accorded a subject card as well as an author card under the name of the writer, as indicated above for other autobiographies.

Life and letters. A very preplexing class of books consists of those which bear some such title as "Life and letters of ———; written and edited by ———". The question immediately rises as to whether to regard as the author of the book the author of the life or the writer of the letters, and the answer must be determined in each case individually, the only practicable general rule being to regard as the author of the book the author of the predominant feature; that is, if the letters constitute the main part of the book and the so-called "life" consists chiefly of a running narrative which welds the letters into a continuous whole, the work should be regarded as autobiography, with both author and subject cards made for the writer of the letters and an editor card for the writer

of the "life", but if the work is mainly that of the writer of the "life" it should be treated as ordinary biography, the writer of the life being regarded as author of the book and the other person merely as the subject.

Correspondence. A volume of correspondence, consisting mainly of letters written by one person, with merely occasional letters from various other sources scattered through, should be regarded as the work of the first writer, no attention being paid to the others, but correspondence between two or three persons, in which the part of the various participants is fairly well-balanced, should be treated as a case of joint authorship. Whether considered as the work of one author or of joint authors the book should be regarded as autobiography if the letters are of a personal nature and chiefly of interest in connection with the writer's life. In the case of joint authors this treatment would call for a subject card as well as an author card under the name of each participant in the correspondence.

APPENDIX 3

AUTHORITY LIST

Based on directions given by Miss Mary E. Hyde, in the cataloging course in the New York state library school

Scope. This list, consisting of "authority slips", constitutes a separate file for official use and includes all personal and corporate names used as headings in the catalog (whether as author or in some added entry relation, i.e. editor, translator, general secondary, etc. or subject), the names of anonymous classics and sacred books (these being used as substitutes for author headings), the titles of anonymous books (author unknown) and the headings for series cards. (It *may*, if desired, also include such headings as by their nature could be used only as subjects, or these may preferably be kept in a separate file.) References also are included.

Purpose. The slips are made in connection with the first book (and the first only) for which the heading is used, the purpose being to have at hand for the convenience of the cataloger a record of the forms adopted for use in the public catalog. To serve this purpose it is necessary that the headings on the slips should show exactly the form used in the heading on the catalog cards, i.e. fulness, capitalization, punctuation and spacing. Headings for personal names should include whatever titles and distinguishing marks are used on the catalog cards, e.g. Mrs, bart, bp, etc. and dates of birth and death, but not terms which show merely the relation of the person to the individual book, e.g. ed., tr., etc. nor brackets around parts of name supplied, since the heading on the authority slip should show the form of name to be used in the heading on *any* catalog card as needed, without regard to the person's relation to the individual book or to the form in which the name appears on an individual title-page.

Value. The value of the authority list will vary greatly in different libraries. In the Library of Congress, whose own work is the authority preeminent for most of the cataloging of American libraries, it must be regarded as indispensable, while such other libraries as buy a large proportion of books for which Library of Congress cards are not available will also find it a very valuable tool.

For such libraries, however, as add mainly current publications

and do most of their cataloging by means of Library of Congress cards, those cards are, as they pass through the cataloger's hands, all the authority needed, and any variation from cards for the same person, previously received from the Library of Congress, (e.g. the addition of the date of the author's death) should be detected and reported by the person who files the cards in the catalog. For the comparatively few books received by the average library for which Library of Congress cards are not available a separate list may be desirable, in proportion to the size of the library and the number of such additions. Consultation of the official catalog (if one is kept) or of the public catalog will serve to show whether the library already has other books by the same author, cataloged by the Library of Congress, in which case authority slips need not be made. If it is decided that in the individual library the character of the work warrants such a list, the following suggestions may be of service.

Form of entry. *a Heading for either main or added entry.* Write the name, in the exact form to be used on the catalog cards, with titles and other distinguishing marks, including dates of birth and death, on the top line of the slip, at the outer *edge*, spaced as on catalog cards. If the heading runs over the line, indent to the outer vertical rule.

This change from cataloging indention is recommended to economize space, by using the left margin, which would otherwise be unused, since call numbers are not given on authority slips.

b Title and imprint. On a slip made for the *author* of a book, give on the line following the heading the title of the *first* book cataloged under his name, in brief form but including the first words, except for such omissions as would be made on catalog cards. Begin at the first vertical rule; if necessary to run over the line, indent the latter part to the second vertical rule. After the title give the imprint date or its substitute, in the form given on the catalog cards. Copyright date need *not* be given *in addition* to imprint date, unless widely different.

c Details for added entry slips. On slips made for *added entries*, i.e. editors, translators, general secondaries, etc. and persons or corporate bodies as subjects, give on the line following the heading (beginning at the outer vertical rule, and if the matter runs over the line, indenting the latter part to the inner vertical rule) the author's name inverted, following the surname by the given names, in either author or secondary fulness, or by initials, as seems

in the individual case desirable for the easy identification of the author. After his name, on the same line give the title of the book and the date, in accordance with the directions above for the slips for authors. On these slips for added entries, prefix to the author's name, at the left of the outer vertical rule, the abbreviation indicating the relation to the book being cataloged, of the person named in the heading for the slip; e.g. ed., gen. 2d, subj., etc.

d Citations. Omitting one line and beginning at the outer vertical rule, give, one below another, the reference works consulted, in the order of consultation. For much-used reference works very brief abbreviations may be used, e.g. L.C. for Library of Congress cards, B.M. for British museum catalog, Al. for Allibone's *Critical dictionary of British and American authors,* Al. sup. for the supplement, W.w. for *Who's who,* etc. For works like *Who's who,* and the *United States catalog,* the dates of the special volumes consulted should be given in the citation. Information regarding an author is often found in a biographical preface to the book being cataloged. In such cases the authority may be cited as Bk (meaning "book") followed by the page citation. A key to the abbreviations used for reference sources should be placed at the beginning of the file of slips.

Knowledge of reference material and good judgment in selecting the reference books, with a view to their reliability and the probability of their furnishing the information for the special case, will at this point be of inestimable value in facilitating the cataloger's work. The number of authorities to be consulted in any individual case depends on the reliability of the authorities and the completeness of the information found. When contradictory information is found in two or more authorities it may be necessary to consult a larger number in order to determine the weight of evidence. In the case of names difficult to find and therefore probably those of obscure persons it is not generally worth while to make extended search. Care must be taken not to confuse writers of the same name, and in this connection the title of the book and the date of printing are often of great importance.

If the name sought is found in the authority consulted, prefix a check (i.e. $\surd$) to the citation of the authority (see samples below). If the name sought and also the title of the book in hand are found prefix to the citation two checks (i.e. $\surd\ \surd$). If the name is not found in the authority consulted prefix to the citation a superior 0 (i.e. °). If the dates accepted for use in the heading are found in the authority cited, write "d" after the $\surd$ or $\surd\surd$. If variations (in either the name or dates) from the form of heading adopted are found in any authority this variation should be shown in curves after that citation.

In order that all variations may be recorded without referring again to the authorities, complete and exact notes should, at the time of the original consultation, be made of such information given as would be used in the heading, e.g. the exact form of name found in the authority and the dates of birth and death.

For the sake of brevity in the record of variations, such part of the name as is identical with the corresponding part given in the heading on the slip may be indicated by the initial of that part of the name, followed by three dashes, as shown in the sample for La Tour de Varan.

If citations either with or without variants run over the line the latter part should be indented to the inner vertical rule.

e Reference tracing. If references from other forms of name, pseudonyms, etc are to be made, indicate them near the bottom of the slip, preceded by "s" in curves, omitting when possible at least one line after the citations. Write the names from which reference is to be made fully enough for easy identification of the slips, but when parts of the reference are identical with parts of the heading of the slip in hand, these parts may, if needed at all, generally be indicated by the initial letter followed by three typewriter dashes, e.g. a reference from Matthews, Brander, to Matthews, James Brander, may be indicated by (s) M— — —, Brander.

f Reference slips. In making reference slips, follow the simple "see" form of reference given for catalog cards.

g Societies, institutions etc. In general the authority slips for corporate bodies contain merely the heading used. Occasionally extra information is added below; e.g. date of founding, date of incorporation, changes of name, amalgamation with other bodies, etc. If this information is not readily located it is well to cite the exact reference.

h Anonymous classics and Sacred books. Generally for headings of this character nothing but the heading need be given on the slip, but where there is known to be diversity of practice it may be found of advantage to give the authority for the heading used (as on the slips for personal names), also the variants with their own authorities. References from variants should be indicated, as on personal slips; e.g. from Alkoran to Koran.

i Anonymous book (author unknown). Begin the title on the top line of the slip, at the outer edge of the card, as in the heading for personal names. After the title give the date used on the catalog cards. Cite, as for other slips, the authorities consulted

in searching for the author's name, in order that it may be shown that no probable source of information has been overlooked.

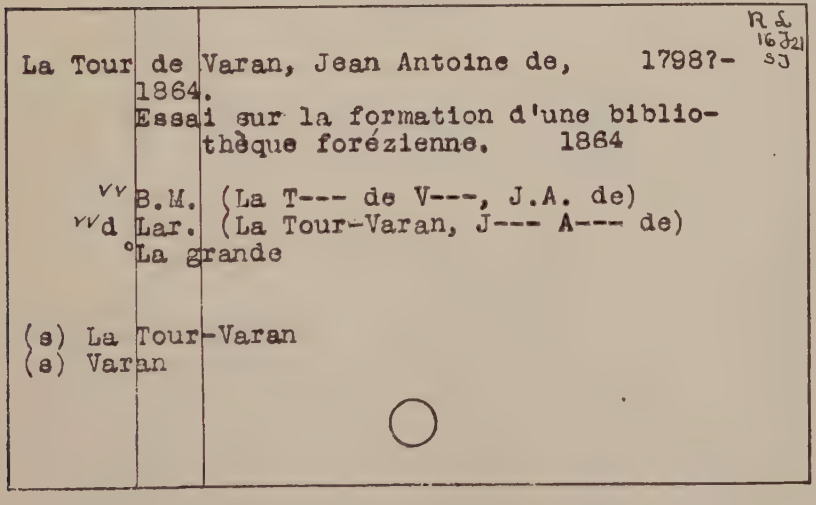
j Series headings. On slips made for the headings for series cards, no authorities are cited, as the heading is regularly taken from the book itself. Entries on these slips therefore consist merely of the form of heading used, with tracing for references from any other forms under which the series may be known.

k Signature. The signature of the cataloger making the slip should be given in the upper right corner. If regarded of value the date may be given after the signature, also the reviser's signature if the slips are revised.

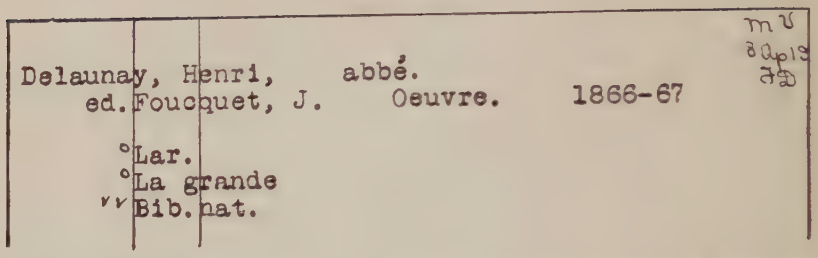
Corrections and additions. When a mistake is discovered on an authority slip, or additional information is called for (e.g. the date of death), the correction or addition, with the corresponding citation, should be indicated in some clearly distinguishable manner (e.g. red ink) and the signature of the person making the correction or addition should be added in the same distinguishable manner below the original signature, also the date if dates are used with original signatures.

Sample slips

Author slip


R &
16 J21
SJ
La Tour de Varan, Jean Antoine de, 1798?-
1864.
Essai sur la formation d'une bibliothèque forézienne. 1864
vv B.M. (La T--- de V---, J.A. de)
vvd Lar. (La Tour-Varan, J--- A--- de)
°La grande
(s) La Tour-Varan
(s) Varan

Editor slip



Subject headings list. In many libraries the list of subject headings and references used in the catalog is kept by checking whichever of the printed lists is taken as a basis of work, either the Library of Congress subject headings or the A.L.A. list, and inserting on the pages any needed additional headings. Other libraries prefer to keep the list on slips and for this plan the forms given below are recommended. These slips are usually best kept in a separate file but may, if preferred, be included with the slips in the general authority list.

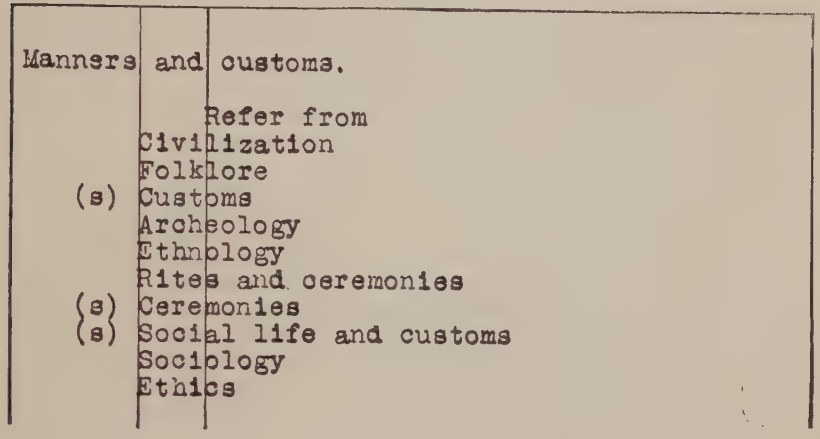
a Color. If desired, red ink or black capitals may be used, corresponding to the headings on the catalog cards, but red ink is less easy to read than black and is more likely to fade, and capitals are less easy to read than lower case, while there is not in a purely official list of headings the same importance in distinguishing conspicuously between author and subject headings as in a public catalog, where there may be large blocks of cards under a single heading and in some cases blocks of both author and subject cards under the same name. If the subject list is kept separate there is even less reason for the use of a distinctive style. It is recommended that no such distinction be attempted, but the ordinary style of writing used, as shown in the samples below.

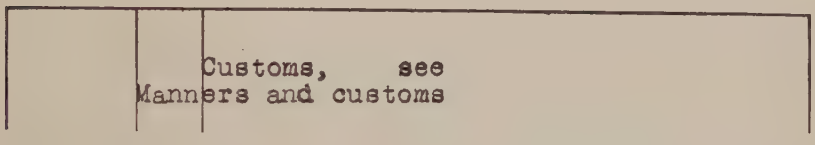
b Form of entry. Write the subject heading in the exact form which is to be used on the catalog cards, on the top line of the slip, beginning at the extreme left edge, thus gaining the use of the entire length of the line. If the heading runs over the line begin subsequent lines at the outer vertical rule. For countries and cities slips need not be made to record the use of the ordinary subdivisions (e.g. Venice—Description) nor for other subjects the use of the general form divisions (e.g. Economics—Bibliography).

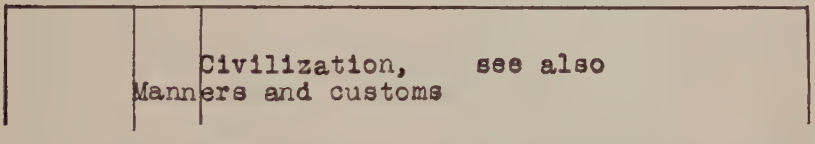
Omitting one line after the heading and beginning at the inner vertical rule write "Refer from", and on the lines immediately following and beginning at the outer vertical rule, list on separate

lines the headings from which references are made. If they run over the line indent to the inner vertical rule. To distinguish between "see" and "see also" references, for "see" references write "s" in curves, at the left of the heading from which reference is made; headings not preceded by (s) are to be understood as representing "see also" references. A note explaining this method of distinguishing should be placed at the beginning of the file.

Samples







c Authority citations. There is wide divergence of opinion among catalogers as to the advantage of noting on these slips the source from which the heading is taken, either in all cases or when it is some other than the source on which the list is based. When the source of information is given it may, if there is room, be added in brackets on the same line with the heading, at the end of the line, or, if there is not room on the same line, the source, written in brackets, may, so far as is necessary, be carried over to the following line, indented as though it were a continuation of the heading itself, i.e. hanging indention.

APPENDIX 4

GUIDES

Definition and purpose. A guide card, as defined in Moth's *Glossary of library terms,* is "A card with projecting and suitably labeled edge, inserted in a catalog, to facilitate the finding of entries".

It is at best a trying task to turn over card after card to find a desired heading or entry, and a well-planned system of guides, which (with their lettered "tabs" projecting far enough above the regular catalog cards to allow for one line of lettering) are inserted before the first card beginning in the same way (thereby directing the eye at once to approximately the desired point) immeasurably relieves the situation.

Styles of guides. Guides may be obtained from one or another of the library supply houses[1], with the "tab" (i.e. projecting edge) covering either the entire length of the card, or one half, one third, one fourth or one fifth the length, and known as wholes (or singles), halves, thirds, fourths or fifths. With halves the tab may be used at either the left or the right of the catalog tray, the thirds are so cut that the tabs may appear at the left, the center or the right, the fourths at the first, second, third or fourth quarter, and the fifths at the first, second, third, fourth or fifth section or position of the card. Other cuts may be had to order, e.g. center halves.

These guide cards are furnished on heavy stock, in white, buff, salmon and blue. The buff, salmon and blue, in halves, thirds and fifths, are the styles most commonly employed. The whole cuts are little used, being chiefly appropriate for main headings and seldom needed for these, since main headings are seldom long. The whole cut may, however, sometimes be used to advantage, for even a short main heading (either author or subject), if this introduces so long a series of entries as to justify special treatment. A greater variety of the shorter guides may then be used, if needed to bring out various grades of subdivision. Fourths, being intermediate between thirds and fifths, do not differ enough from either to be very distinctive.

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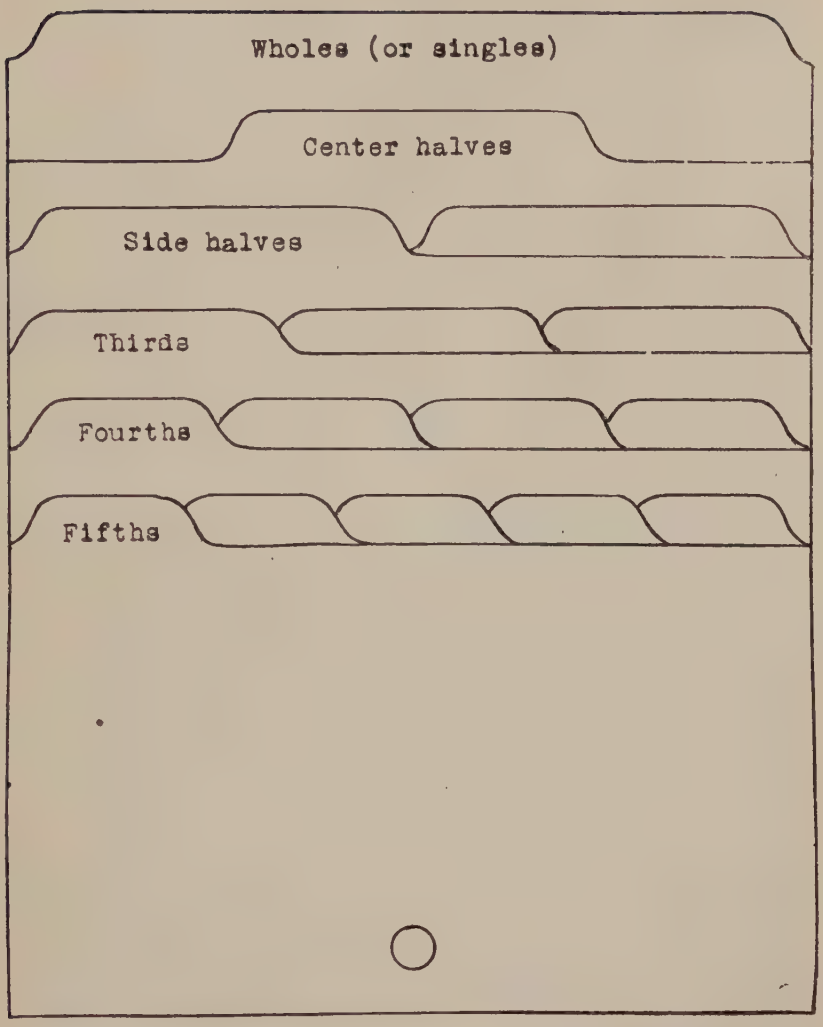
[1] Detailed information as to which of the houses furnishes which of the supplies mentioned, with prices and many helpful suggestions as to use, are to be found in the catalogs of the various houses.



Systems of guiding. Owing to the wide differences in the contents of different catalogs no very definite rules can be laid down for developing a system of guides, but the following suggestions are offered with a view to their application or modification to fit the individual need.

One plan which has met with decided favor, specially because it never breaks down, is as follows: Using buff guides, the first fifth (counting from the left) is lettered with the first letter or the first two letters of the entry word, the second fifth carries the

lettering to the first three letters, and the third fifth to the first four letters, while beyond that the righthand *half* is used and takes *all longer combinations.* If desired, for headings including subdivisions, for the sake of emphasizing the idea of subdivision, guides of a different color (e.g. salmon or blue) may be used for the subdivisions. Of the two colors the lettering shows better on the salmon.

For subdivided headings it may sometimes be clearer to users of the catalog if the main heading as well as the subdivision is given on the guide, even though it may often be necessary in such cases to use an abbreviated form for the main heading. In some cases, however, a block of cards under a single heading may be so great as to need subdivision by some device which is not strictly a part of the heading; e.g. under a subject heading where the cards are alphabeted by the authors' names the block may be broken up by guides showing the initial letters of the names, or if the cards (as frequently in such subjects as science and the industrial arts) are arranged by dates, the inclusive dates of the cards within the group may be given. In cases of this kind the subdivision is merely a subdivision of the block of cards, not a subdivision of the subject itself, and the subject heading should not be repeated on these final guides: therefore short tabs (or cuts, as they are often called) may be used, fifths for initial letter and either fifths or thirds for inclusive dates. If desired, in order to make the subdivision more distinct, salmon or blue guides may be used instead of buff. Occasionally also a genuine subdivision of a heading may be used alone on a short guide, e.g. with Bible. N.T. Matthew. French, the *fourth* part is the language designation and because it *could not possibly be used alone* as a heading it is not likely to be confusing to the reader if written alone. There are also many other headings in which the main division stands out so distinctly and the subheads are so obviously subordinate features that repetition of the main heading is superfluous.

Another plan would be to use for the main headings the left-hand thirds, for the first subdivisions the center thirds and for the second subdivisions the righthand *halves.* While it seems illogical to introduce halves as subordinate to thirds, the procedure has a practical value in furnishing for the longer heading involved if the main heading is combined with two subdivisions a longer tab on which to write. When desirable to introduce third and fourth subdivisions (which are rare) it could be done by the use of righthand thirds and fifths, following the half. To show the beginning of each

letter of the alphabet or the beginning of a new combination of letters, which would often not correspond with the main headings used, first-position fifths, preferably salmon or blue, may be inserted among the main guides.

A third system is that of using lefthand halves for authors, and righthand halves for subjects, while thirds and fifths may be introduced, if thought advisable, for subdivisions. The difference between author and subject guides may be further emphasized, if desired, by the use of different colors, e.g. buff for authors and salmon for subjects.

Innumerable other systems might be worked out, and a variation may occasionally be introduced into a general system, e.g. under the name of an author or subject where there is an extensive collection of entries, an entirely separate and independent system may be used.

Printed guides. From the library supply houses sets of printed guides are obtainable, designed to meet varying needs. Among these may be mentioned the A-Z sets ranging from 5 to 1200 cards. A *library* catalog small enough to be satisfied with guides on which the alphabet was divided among only 5 cards is almost inconceivable, but the set of 25 cards, in which the division is practically one letter of the alphabet to a guide, is often useful, and the larger sets allow for more minute subdivisions for a catalog where the adoption of such a method is preferred to the working out of a system providing for full actual headings.

In place of 25 A-Z guides, cut as fifths or thirds, the alphabetic division by authors under a subject heading may be obtained by means of what are called "tab card guides" or "auxiliary guides". There are printed sets of these, with short tabs each covering 1/20 of the card, dividing the alphabet into 20 parts and running from left to right in one continuous A-Z series.

Printed guides intended for a general miscellaneous dictionary catalog are available in sets of 500, of 1000, of 3000 and of 5000 cards, printed on halves, and similar cards can be selected as needed from a collection of 1295 subjects, printed on center-cut cards. Sets are also made up for special kinds of catalogs; e.g. children's catalogs, school library catalogs, Library of Congress depository catalogs, law library catalogs (authors and subjects) and European war headings. Guides may likewise be obtained, printed to order.

Obviously the use of these sets (except the simple A-Z divisions) determines the system for the catalog where used. Additional

headings may, of course, be inserted by means of hand-lettered guides, and while these destroy the symmetry of the arrangement that feature is a minor consideration as compared with the increased usableness of the catalog. When the inserted guides are for subdivisions, if it is desired to emphasize the idea of subdivision, guides of a different color but of the same length of cut may be used; e.g. back of a buff half-cut, subdivisions might be shown on salmon or blue half-cuts.

Guides bearing additional directions and information. One very useful printed guide bears on its full-length tab the words "How to use this catalog", while lower down on the guide are given specific directions. A "collateral reference guide" has a blank tab, on which is to be written the desired heading, while below is printed a reference to special shelves, files and collections, where additional material on the subject may be found.

The lower part of the guide may also be used for other kinds of information or direction; e.g. the plan of arrangement of entries when differing from the usual, as, for certain subjects, the inverse chronologic; information about personal authors, as, changed names or pseudonyms; for societies the date of incorporation, changes of name, etc.; information regarding the scope of a heading of little-known limitations, as, for the heading "Northwest. Canadian", the explanation "Covering territory west and northwest of Ontario, and not limited to any one province or territory"; or to distinguish between the use of headings of similar nature. Guides may also, if preferred, be used instead of the regular catalog cards for the general references, such as are indicated in section 30*b*, and for some of the printed forms suggested in section 168. This use of the guide card is, however, open to this objection: the reader wishing information on the subject indicated on the tab is very likely to tip the guide forward, together with the cards which immediately precede it, and thus fail to see at all anything written below the tab. It is therefore advised that instead of writing the statements or directions on the guide they be written on a catalog card filed immediately after the guide. By this policy the general references would be filed before the entries instead of after, as recommended in section 35, but the general references, being fuller in form, are less likely than are the specific references to send the reader away from the subject of which he is actually in search. Consequently that objection has for the general references far less weight and these may very reasonably be placed before the entries, with the

specific references still kept at the end. For the purpose of making these reference or additional information cards more conspicuous, colored cards may be used, preferably buff or salmon.

For the "How to use this catalog" guides the reason against employing the lower part of the card for printed or written information does not hold, since in this case the phrase is calculated to call attention to the guide itself, not to the material behind it.

Protected tabs. As the tabs on the guide cards receive the hardest wear of any part of the catalog, they soon, unless specially protected, are soiled, frayed or broken, and thus become a "blot on the face of the [catalog] landscape" and of gradually diminishing usefulness until they must finally be replaced. The most common method of protection is by covering the tab with celluloid. Through a transparent coating of this the printed tab is perfectly clear, while the celluloid offers an effective defense against dirt and wear. The greater original cost of the celluloid guides is probably much more than offset by their greater wearing qualities. Nearly all the printed guides are furnished with the celluloid covering, though a few may be obtained without. Celluloided blank guides also may be had, of two kinds, one with the tabs covered with opaque celluloid, on which the heading is to be written, and the other with the tabs covered with the transparent celluloid in such a manner as to allow a lettered label to be slipped between the tab and its protective cover. Still a third form is a transparent celluloid holder, which is fastened to the guide and into which the label may be slipped. While these celluloided blank guides could be used for the complete guiding of a catalog their greatest use is for the insertion of headings in a system of printed guides.

Several metal label holders have also been devised, some of which are fastened to the guide in a fixed position, while others may be moved, but these holders are very aggressive in their appearance and for library catalogs the celluloided forms are recommended in preference.

Lettering. The printed guides, like printed catalog cards, have the advantage of perfect uniformity in lettering, but even where they are used it is almost inevitable that hand-lettering should also enter in, to provide for the additional heading sooner or later needed. This hand-lettering, whether for the entire guiding of the catalog or merely for inserts, should be done in the disjoined (or printing) hand and as legibly and neatly as possible, the word or phrase being set high enough on the tab to escape entirely any

obstruction from the card in front. India ink should preferably be used.

Frequency of guides. By some it is advised that guides be inserted about every 25 cards, by others that they appear at distances of not more than an inch. For an individual library using very heavy cards the inch plan might be satisfactory, but as a rule for general application, covering cards of different weights, the 25-card rule seems better. Guides should be close enough together to show very nearly the position of the desired entry, but sufficiently separated to stand out distinctly. Every important author and subject should be brought out, and when many entries are made under the name of a single author the titles should be indicated, either by a guide for each title or by one for each of the most important.

Guides cut in halves or thirds placed at different positions across the tray have this advantage, that those in the first, the second or the third position are more widely separated and can therefore be more easily seen than when they all stand in the same position, one directly behind the other. To offset this is the greater ease with which the eye runs down a single row of guides instead of zig-zagging across the tray or running first down one row of guides and then down another. Opinions will differ as to which is preferable.

One or two of the "How to use this catalog" guides should be placed in every drawer in a conspicuous position.

Because of the special difficulty in finding material under headings which include official subdivisions it was advocated by Mr Cutter that for those countries and cities under the name of which many cards were filed a guide should be inserted for every department and every subject division, even if there was only one card under that heading. Wherever this policy would result in bringing the guides so close together as to obscure each other a wooden block about four millimeters thick was to be used to set off the later guide till enough cards accumulated under the previous heading to make the separation between the guides clear. *If* the branches of government and the works about a country are alphabeted as separate groups (it is *recommended* that they be arranged in a *single* alphabet) each group should be preceded by a guide of distinctive color, with a distinguishing phrase; e.g. "U.S. Branches of government," and "U.S. Works about."

Uses other than for dictionary catalogs. The foregoing statements have been prepared with special reference to the guiding of a dictionary catalog, but there are numerous other ways in which those guides already mentioned or similar ones may be used. Some of them are as follows: for the classed catalog and the shelflist.

guides containing the classification symbol and its corresponding phrase (for the Decimal classification, printed guides are available for the first 100 divisions); for the charging tray, printed guides can be obtained for 100 of the *most used* Decimal classification numbers (for the use of libraries where the book record is thus kept), for some of the needed miscellaneous loan records (e.g. "Overdue", "Reserved", "Lost"), also A-Z and 1-31 sets; for records of various kinds there are printed sets for days of the week, names of the months, states, counties and cities. Guides, both blank and printed, are to be had not only in sizes for the usual card records of a library, but also in larger sizes, including those for vertical files.

Labeling trays. The labels on catalog trays are not what are generally meant by "guides" but they are none the less *very important guides* to the use of the catalog. The trays containing the catalog should each bear a label covering the contents of that tray, and further than that they should be labeled in such a way as to cover not only the actual contents of each tray but sometimes more, so as to present an *unbroken* series of combinations from A to Z or 001 to 999, etc.; e.g. if the cards in one tray include entries from Am through Ap and there are no entries for Aq but the next tray contains those for Ar and As there should be no gap in the labeling; the labels should read Am-Aq and Ar-As, showing that if there were any entries under Aq they would be in the first of the two trays. This principle should be carried out, even if it results in impossible combinations, e.g. Bz. Impossible combinations should be given as the second (and therefore less conspicuous) part of the label rather than the first; e.g. B-Bk and Bl-Bq, not B-Bj and Bk-Bo.

However many letters may be needed on the label to show the dividing line between the trays the sequence of combinations should be continuous and *exact;* for example, the entries beginning with Bro may be partly in one tray and partly in another, in which case the labels should read, e.g. Bl-Broj and Brok-Cam, not Bl-Br and Br-Ca. (In this illustration the "Bl" marks the tray in which the *first* entry under "Bl" is filed.)

The lettering on the labels should be as *neat and distinct* as possible. It may be done either by hand with India ink (using the disjoined or printing hand) or by means of the Willson letters. To prevent the labels from becoming soiled they should be covered by strips of celluloid.

In addition to the labels showing the contents of the trays it is a very great help in keeping the trays in order to have them

consecutively numbered. For this the Wilson figures are recommended.

If the catalog consists of different parts, e.g. if the subjects are kept separate from the authors and titles (for a public dictionary catalog this is *not* advisable) labels of different colors will be a valuable additional aid in correct placing.

APPENDIX 5

LISTS OF ARTICLES AND ABBREVIATIONS

The following lists, already given in the body of the book, are here repeated for greater convenience in reference.

Articles in various languages

The following list of articles to be disregarded in alphabeting, when appearing at the beginning of titles, is taken from the Library of Congress rules.

English: the, a, an
Danish, Norwegian, Swedish: den, det, de, en, et, ett
Dutch: de, het, 't, een, eene
French: le, la, l', les, un, une
German: der (when representing the masculine nominative), die, das, ein, eine
Hungarian: az, a, egy
Italian: il, lo, i, gli, gl', la, le, l', uno, un, una, un'
Norwegian: (see above under *Danish*)
Portuguese: o, a, os, as, um, uma
Spanish: el, lo, la, los, las, un, una
Swedish: (see above under *Danish*)

The *Arabic* article al (or the assimilated forms ad-, ar-, as-, at-, az-, if used) though joined by a hyphen to the name or word following (al-Ghazzali, Al-mostatraf) is to be disregarded in alphabeting.

In *Hebrew* disregard ha, he (Ha-sefer, He-harim); in *Yiddish*, der, di, dos.

Article vs numeral adjective. In cases where the form of the article is the same as that of the numeral adjective "one" (e.g. the French "un" and "une") care should be taken to distinguish the use, as *the numeral adjective should not be disregarded in alphabeting.*

Colon abbreviations for forenames

Taken from *Cutter,* p.161; to be used only where initials would otherwise be used.

Men	*Women*
A: Augustus	A.. Anna
B: Benjamin	B.. Beatrice
C: Charles	C.. Charlotte
D: David	D.. Delia
E: Edward	E.. Elizabeth
F: Frederick, Frederic	F.. Fanny, Fannie
G: George	G.. Grace
H: Henry	H.. Helen
I: Isaac	I.. Isabella
J: John	J.. Jane
K: Karl	K.. Katherine, Kate
L: Louis, Lewis	L.. Louise, Louisa
[1]M: Matthew	M.. Mary
N: Nicholas	N.. Nancy
O: Otto	O.. Olivia
P: Peter	P.. Pauline
R: Richard	R.. Rebecca
S: Samuel	S.. Sarah
T: Thomas	T.. Theresa
[1]U: Uriah	U.. Ursula
V: Victor	V.. Victoria
W: William	W.. Wilhelmina
X: Xavier	Z.. Zenobia
Z: Zachary	

Where : and .. are used for English forms of the names, for the German forms the ; and ., may be used, and ; and ,. for the French; e.g. J: John, J; Johann, J; Jean.

[1] In the list as originally compiled by Mr Cutter and printed in the *Library journal,* July 1877, 1:405-406, M: and U: were used for Mark and Ulrich, and in the list as later printed in various places the colon abbreviations have been retained for those names.

Personal titles

The following list shows certain of the most used titles (some used regularly, others when needed to distinguish) and whether prefixed or affixed, also whether written with capitals. Titles affixed are separated from the name by a comma (unless the name ends in an abbreviation, calling for a period, or unless it ends with a bracket or curve) and preferably by one centimeter space in handwriting or by four typewriter spaces. Brackets are to be used around such parts of the actual name as do not appear on the title-page, but not around these *titles, considered by themselves.* (See also page 12, section 6*d*.)

Prefixed in headings	*Affixed in headings*
Adm.	abbé
Capt.	abp
Gen. (for all military officers with a title including General)	bart (and all hereditary titles)
Hon.	bp
Mme	card.
Maj.	D.D.
Mrs	jr
Rabbi	M.D.
Rev.	pope
Sir	pres. U. S. (and corresponding titles for foreign rulers)
	St

For the use and position of the titles "Lady" and "Lord" see *Cutter, 214* and *216*. When used as affixes they are not to be capitalized.

Roman numerals are to be used after names of rulers and popes in headings.

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Places of publication

Taken chiefly from *Dewey, Library School rules*

Use the fuller forms in cataloging; the shorter forms are given only for use in accession and other official records. Use for all languages when the equivalent name contains these letters. Use also the common abbreviations for the states.

Albany	Alb.
Amsterdam	Amst.
Baltimore	Balt.
Berlin	Ber.
Boston	Bost. or B.
Braunschweig	Brns.
Cambridge	Camb. or Cb.
Chicago	Chic. or Ch.
Cincinnati	Cin.
Copenhagen	Copng.
Dublin	Dub.
Edinburgh	Edin. or Ed.
England	Eng.
Firenze	Fir.
Glasgow	Glasg. or Gl.
Göttingen	Göt.
Kjøbenhavn	Kjøb
Leipzig	Lpz.
Leyden	Ley.
London	Lond. or L.
Lugduni Batavorum	Lug. Bat.
Milano	Mil.
Milwaukee	Milw.
München	Mün.
New Orleans	N.O.
New York	N.Y.
Oxford	Ox.
Paris	Par. or P.
Philadelphia	Phil. or Ph.
St Louis	St L.
St Petersburg	St Pet. or St P.
San Francisco	San Fran. or S. F.
Stuttgart	Stut.
United States	U. S.
Venice	Ven. or V.
Washington	Wash. or W.

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